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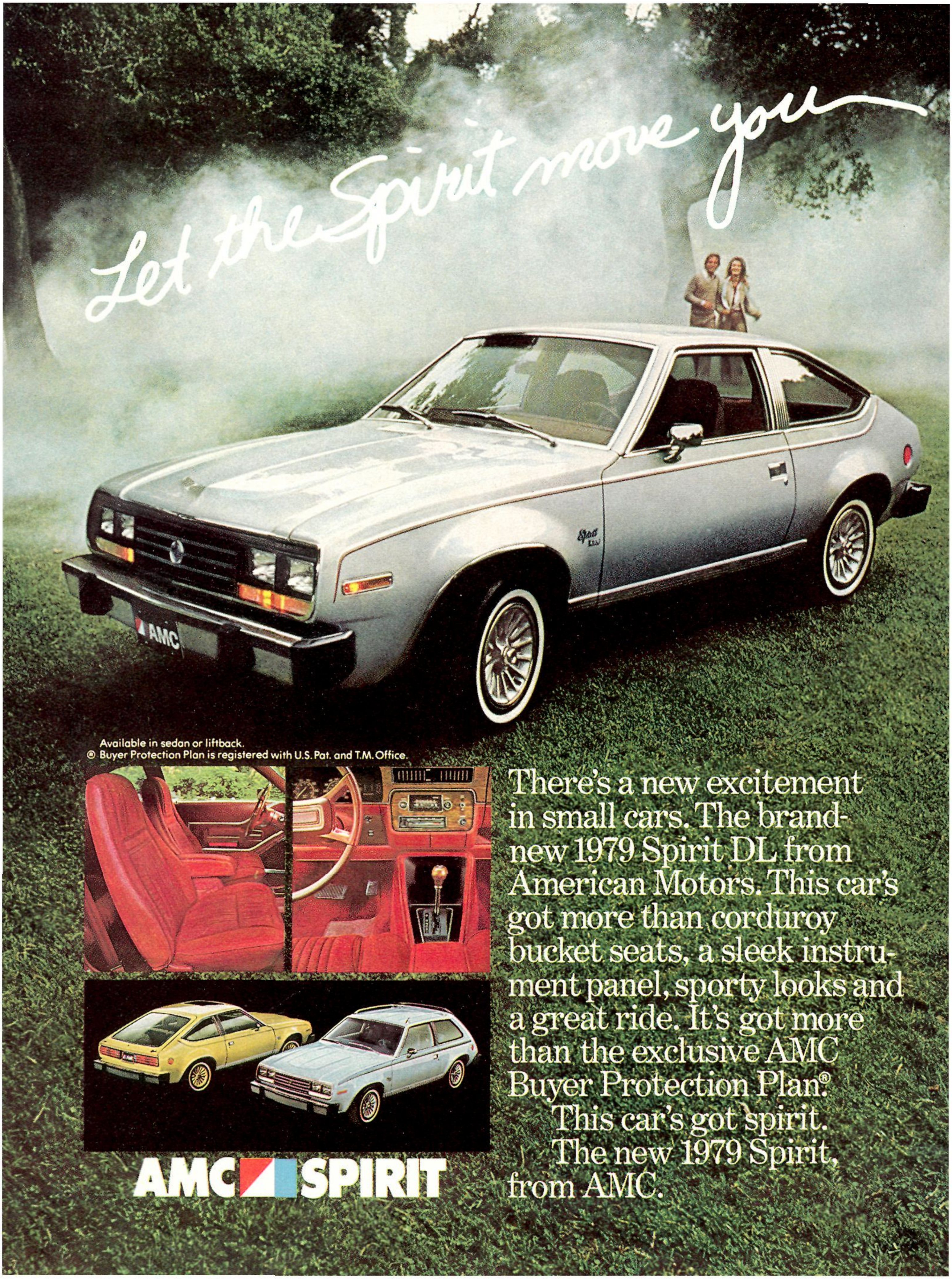

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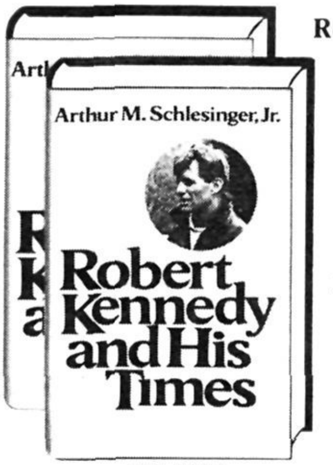
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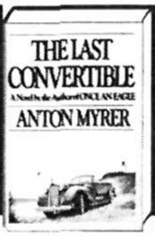
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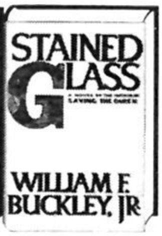
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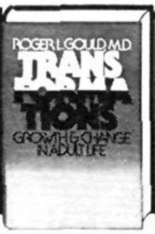
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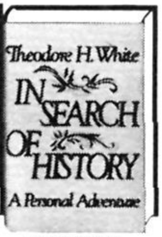
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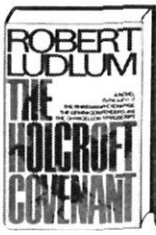
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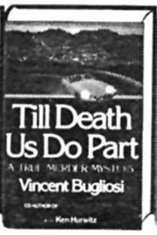
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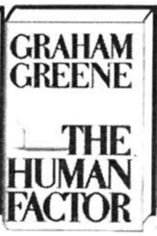
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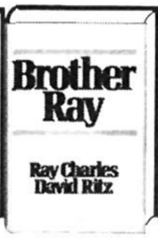
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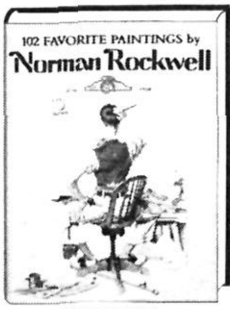
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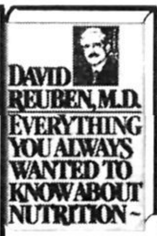
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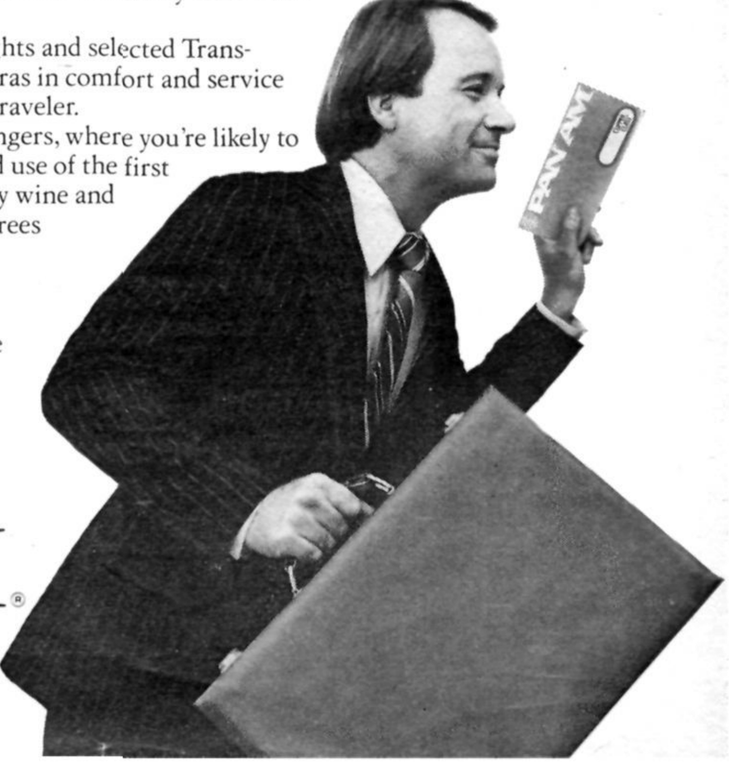

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Oct. 23, 1978 Vol. 10 No. 17

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Cover photograph by Diana H. Walker

People weekly

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MAIL

Battlestar Galactica

Finally, a top-rated show that is worth watching has landed on earth (PEOPLE, Oct. 2). Thanks for the background on some of the actors and actresses. It's great to see Lorne Greene raising another generation of television watchers.

Janet D. Brown
Columbia, S.C.

How could you ever feature the *Galactica* cast and leave out the beautiful, beautiful, beautiful Jane Seymour? My heart goes throb, throb, throb!

Bob Longenecker
Columbus, Ohio

Why doesn't the happy intergalactic hooker lead the entire, so-called sensuous crew of the *Galactica* into a black abyss? *Galactica* has been banned in this house. Another *Star Wars*? What a joke!

Carol A. Skrocki
Hackettstown, N.J.

The Reverend Myers

I looked up Psalm 42 as you instructed and found that the first four words, "As the hart panteth," perfectly describe my condition after a jogging session. So I'm content to leave the "Jogger's Mass" to Episcopal minister Robin Myers and his parishioners. I'll drive to church in my Sunday best.

Victoria Scott
Alexandria, Va.

The "Fun Run" is quite innovative and most admirable. However, what happened to approximately 67 percent of the money raised for the "poor"? These statistics ($3,500 raised, $1,138 net to charity) seem to be consistent with "charitable" organizations.

Pat Barker
Laguna Beach, Calif.

"The money went to put on the 'Fun Run,' " explains the Reverend Myers. "The expenses were fees for the Atlanta Running Center, prizes, publicity and 744 T-shirts. What we cleared was used to fund an ongoing tutorial and recreational summer program for the rural poor."—ED.

Bobby Delvecchio

I know it's the In thing to put the rap on New York City but your description of rodeo star Bobby Delvecchio as the cowboy "born out where the cockroaches roam" was really in poor taste.

John Aiello
Poughkeepsie, N.Y.

Robert Kennedy Jr.

Robert Kennedy did a fine, intelligent job of relating the complex and emotional issues involved in the civil rights cases brought before Judge Johnson's court, and Johnson's handling of them. In my opinion, the more people who read the book because of who the author is, the better.

Dinah Russell
San Francisco

I tuned in the Merv Griffin show allegedly to see Bobby Kennedy discuss his book. For 20 minutes Griffin asked about the family and told stories about his own experiences with various members. Bobby managed to maintain a sense of dignity, and even gave intelligent answers to ridiculous questions such as, "What would the world have been like if your father had become President?"

Dona M. Amici
Roslyn, Pa.

Kennedy's reply: Calmer and more tolerant.—ED.

Cyril Magnin

I enjoyed reading about myself, but I would like to point out that my wife, Anna, was the first but not my only marriage. I was married again, for several years, to Lillian Helwig Magnin, who is still employed by Joseph Magnin Company.

Cyril Magnin
San Francisco

CAB's Alfred E. Kahn

It is disturbing to note that while the public is encouraged to drive around in economy cars, reduced to near poverty by the cost of gas and other types of fuel all in the name of the "energy crisis," Mr. Kahn is apparently encouraging increased use of aircraft, which obviously means increased fuel consumption. How does he justify his waste of our diminishing fuel supply?

Louise Elliott
Jacksonville, Fla.

The CAB replies: "In markets where carriers are competing for passengers, there may be a temporary increase in fuel consumption until one carrier wins out. Meanwhile low fares enable airlines to fill more seats and operate with greater energy efficiency."—ED.

Sen. S. I. Hayakawa

Of course Senator Hayakawa opposes a move for reparations to Japanese-Americans interned during World War II. Being Canadian, he never spent a day in a concentration/internment camp. He didn't lose everything he worked hard for all his life or have to start over again, as our parents did. Insensitive? That's putting it mildly.

Joan H. Tada
Los Angeles

PEOPLE *welcomes letters to the editors, but we regret that because of the volume of mail received, we cannot acknowledge them. Letters for publication should be addressed to* PEOPLE, *Time & Life Building, Rockefeller Center, New York, N.Y. 10020.*

People weekly

NEXT WEEK

The zany misfit who landed in 'Mork & Mindy'

Say "Na-no, na-no" (hi there) to Robin Williams, 26, the rich kid turned comedian who's behind TV's hottest (and nuttiest) new show

The new Kinsey report on gays

Though many homosexuals are unhappy, it says gay "marriages" often last longer than straight ones

Joe Cocker is sober and singing again

England's blues rocker is on a comeback tour and saving the booze for after the show

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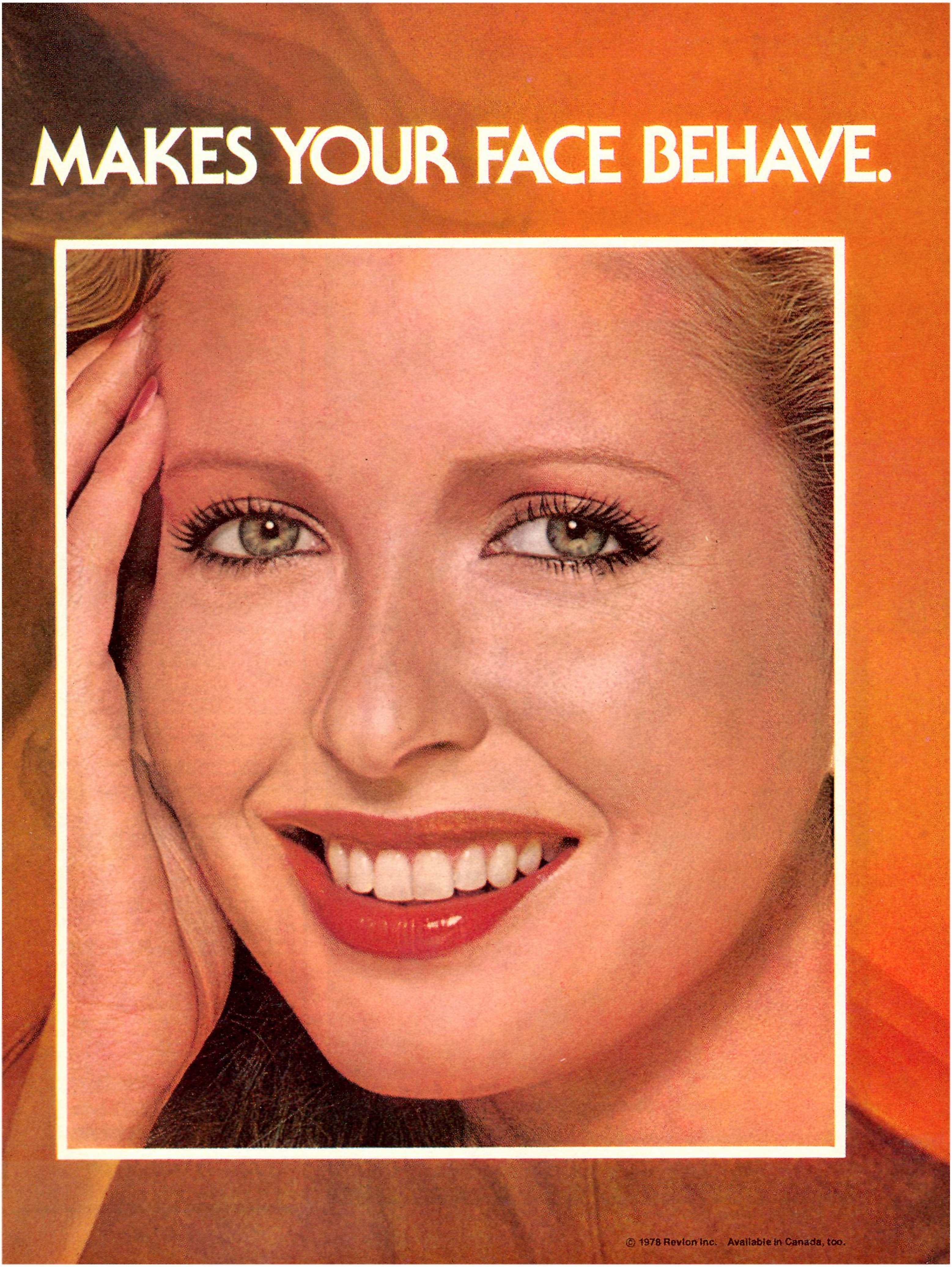
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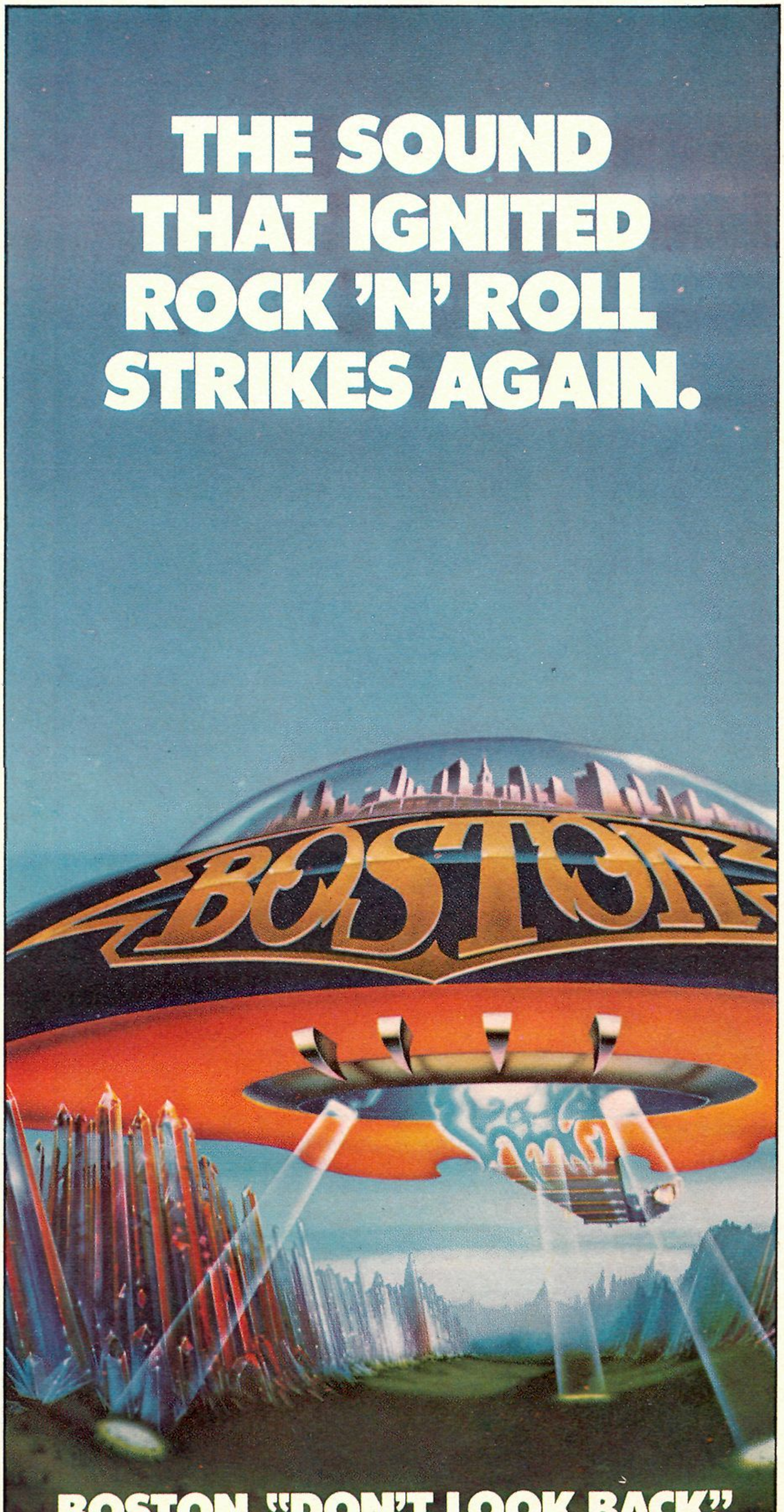

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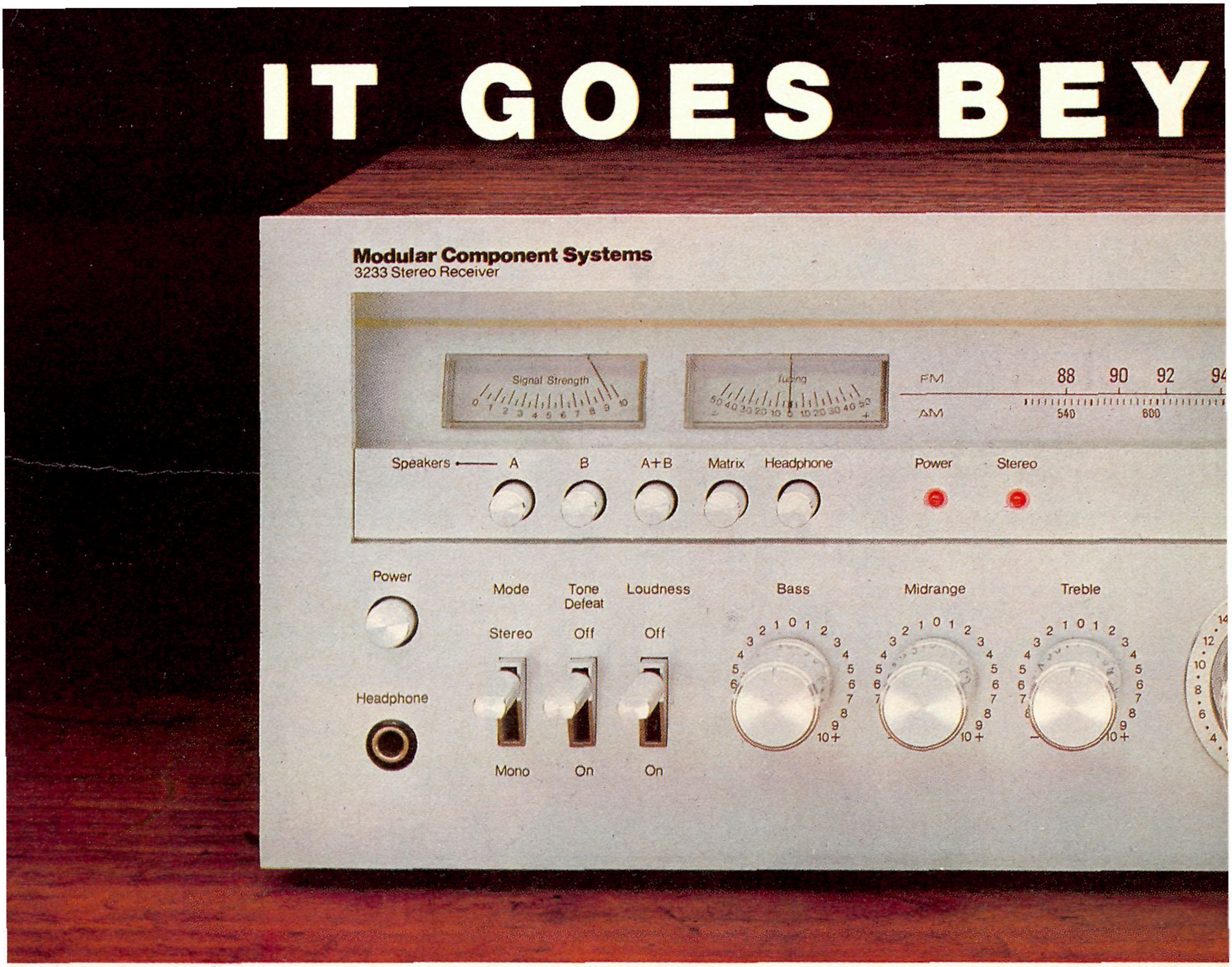
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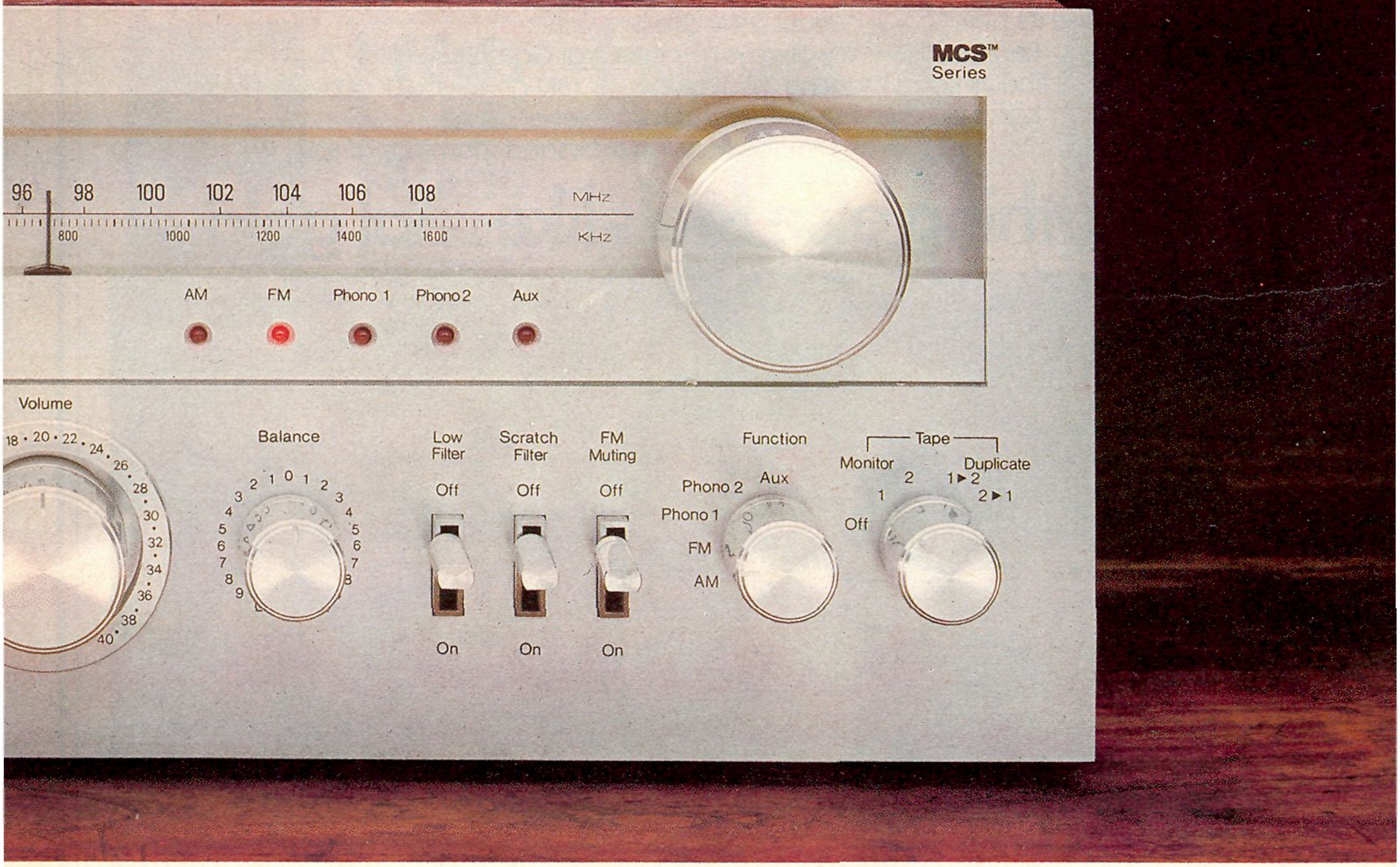
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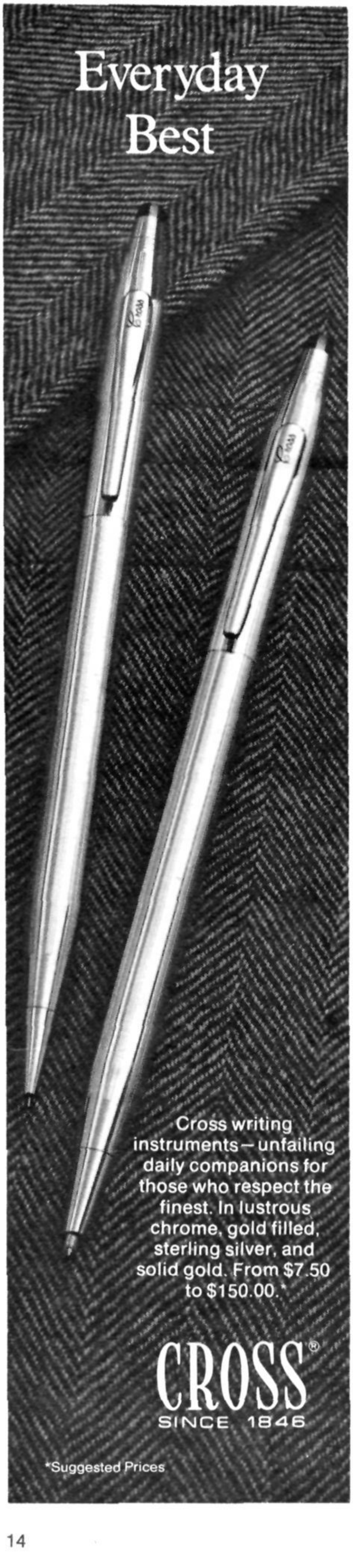
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Tube

Penny Marshall and a wet-look Rob Reiner struggle to recharge their old high school romance in the ABC drama *More Than Friends*. Off camera, of course, they're married.

A checklist of this week's noteworthy TV shows, books, movies, records and other happenings.

☐ **THURSDAY, OCTOBER 19**
ORMANDY AND HIS ORCHESTRA: JAPANESE ODYSSEY
PBS (check local listings)

Filmed during the Philadelphia Orchestra's tour of Japan last spring, this program features informal backstage footage and a brilliant rendition of Debussy's *Afternoon of a Faun*. And in the closest Philadelphia has come to a World Series since 1950, Eugene Ormandy's boys beat a baseball team from the New Japan Philharmonic, 11-4.

☐ **FRIDAY, OCTOBER 20**
MORE THAN FRIENDS
ABC (9 p.m. ET)

Rob Reiner and Penny Marshall play high school sweethearts whose romance is marred—for 10 years—by her passion for showbiz. Reiner shows his usual lovableness, but Marshall vacillates among her Laverne personae, deadpanning and turning the character into a rude snip. By its second hour, the TV movie induces the snoozies.

☐ **SUNDAY, OCTOBER 22**
MOVEMENT IN MUSIC—OR—IT'S A TREAT TO TAP YOUR FEET
CBS (5 p.m. ET)

Beverly Sills presides, as Gunther Schuller conducts the New York Philharmonic in the season's first Young People's Concert. Sousa's *The Thunderer*, Joplin's *Sunflower Slow Rag* and Stravinsky's *Ragtime* are among the toe tappers.

HEE HAW 10TH ANNIVERSARY CELEBRATION
NBC (8 p.m. ET)

Headliners Roy Clark and Buck Owens prove that, a decade later, the corn is still green. The hoedown includes the HH stable of country chorines, plus half of Nashville—Chet Atkins, Crystal Gayle, Loretta Lynn, Ronnie Milsap, Charley Pride, Mel Tillis and Tammy Wynette, to name a few.

LIKE MOM, LIKE ME
CBS (9 p.m. ET)

Over the station break, Linda Lavin changes from *Alice*, CBS's 8:30 show, to Althea, and instead of a waitress raising a son without a father, she's a college professor raising a daughter (Kristy McNichol) without a father, in a made-for-TVer.

CALIFORNIA REICH
PBS (check local listings)

"There's nothing to stop us; we are going to save America," says a San Francisco Nazi in this look at America's home-sewn Brown Shirts. Filmed in 1975 and 1976, the Oscar-nominated documentary shows California Nazis at home, in meetings and at a birthday party for Adolf Hitler. It's strong stuff that some PBS affiliates have refused to air.

THE DUCHESS OF DUKE STREET
PBS (check local listings)

Gemma (*The Devils*) Jones stars in the true story of Rosa Lewis, the scullery maid who became owner of London's famed Cavendish Hotel and the confidante of royalty at the turn of the century. What better praise than to say this 15-part BBC series is as entertaining as *Upstairs, Downstairs*?

☐ **MONDAY, OCTOBER 23**
KATIE: PORTRAIT OF A CENTERFOLD
NBC (9 p.m. ET)

Surprise No. 1: It's not a comedy. Surprise No. 2: While the TV movie script is cliché-ridden, the acting is terrific. Kim Basinger, late of ABC's *Dog and Cat*, is a Texas beauty queen who slips out of her clothes and into the Hollywood sleaze scene. Glynn Turman, as the first photographer to shoot her nude, is smoothly seductive. Even Tab Hunter, a playboy who lusts after Basinger, is effective.

FANS OF THE KOSKO SHOW
PBS (check local listings)

In the third offering of the ambitious *Visions* series, Alan (*Mr. Goodbar*) Feinstein is compelling as a self-destructive disc jockey. Carol (*The World's Greatest Lover*) Kane is his girlfriend.

☐ **TUESDAY, OCTOBER 24**
THE TAP DANCE KID
NBC (4 p.m. ET)

Danielle (*What's Happening!!*) Spencer is cast as a girl who wants to be a lawyer like her father. When her brother decides to become a dancer she defends him in an NBC "Special Treat" for kids.

THE SASSY, CLASSY CHRISTMAS GIFT

Paul Newman's daughter Susan blasts off

A Mafia princess begs for welfare

Mad about medical bills? So's the Blue Cross boss

Burt Young: Rockier than Stallone

People weekly

CARLY SIMON

She's conquered her stage fright but motherhood comes first for Mrs. James Taylor

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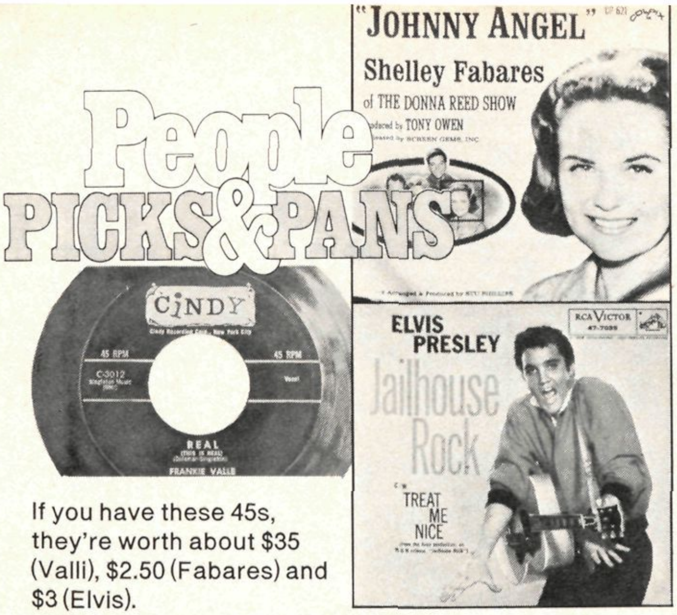

If you have these 45s, they're worth about $35 (Valli), $2.50 (Fabares) and $3 (Elvis).

Pages

☐ POPULAR & ROCK RECORDS 1948-1978

by Jerry Osborne

Wondering how much your mint-condition 45 of the 1965 hit *Whenever a Teenager Cries*, by Reparata and the Delrons, might be worth? How about a 1956 *Wayward Wind* by Gogi Grant? Or even the late Sen. Everett Dirksen's *Gallant Men* from 1966? The answers —$2.50, $2.50 and $2—are among 30,000 listings of singles, mostly 45 rpm, in this collector's directory. Though a second edition, it has only sporadic cross-indexing and inexplicable gaps. Where, for instance, are the Shirelles? The Platters? Frankie Lymon and the Teenagers? Still, most major artists are covered, including Elvis (a 1955 *Milkcow Blues Boogie* could get you $275), the Beatles (a pre-Ringo 1962 version of *My Bonnie*, with an introduction in German, lists at $1,000) and Fleetwood Mac ($4 for a 1968 *Need Your Love So Bad*). Checking out old favorites is as much fun as a sock hop. (O'Sullivan Woodside & Co., $7.95 the same company publishes guides to pop-rock LPs and country-Western records.)

☐ BROTHER BILLY

by Ruth Carter Stapleton

No one is as quick to put down Billy Carter as Billy himself, playing the family buffoon, with his bucktooth grin and po belly. Everyone laughs at him—always has—and his big sister goes along with the act in this pointless collection of cute stories about a rural Georgia family. She even recalls: "Mother was

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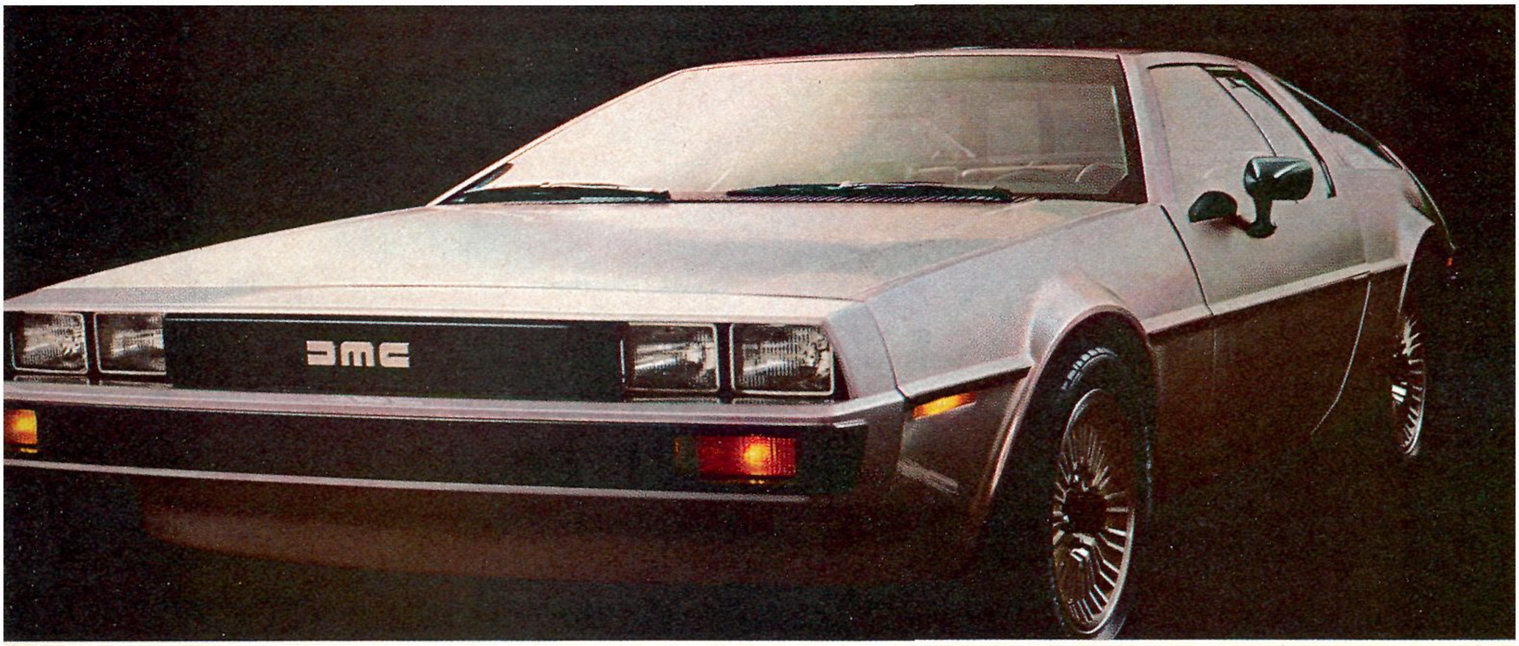

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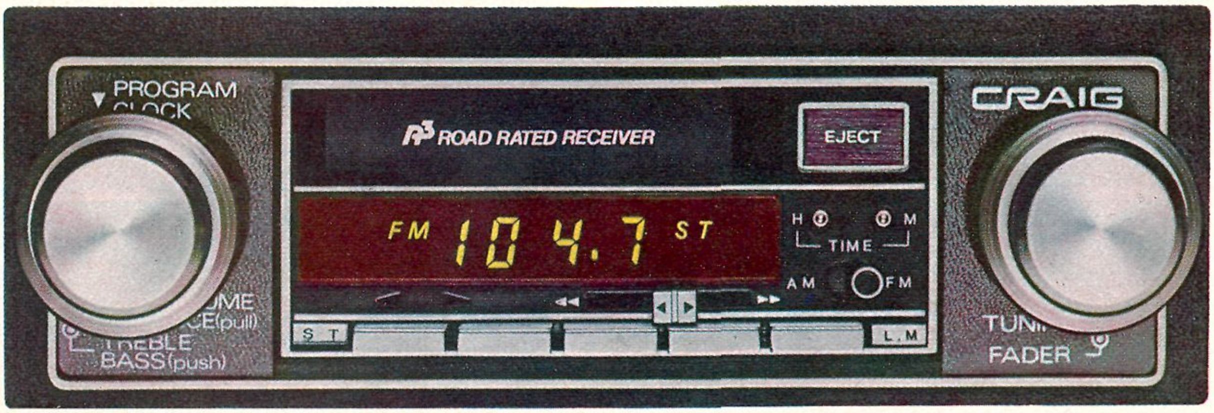

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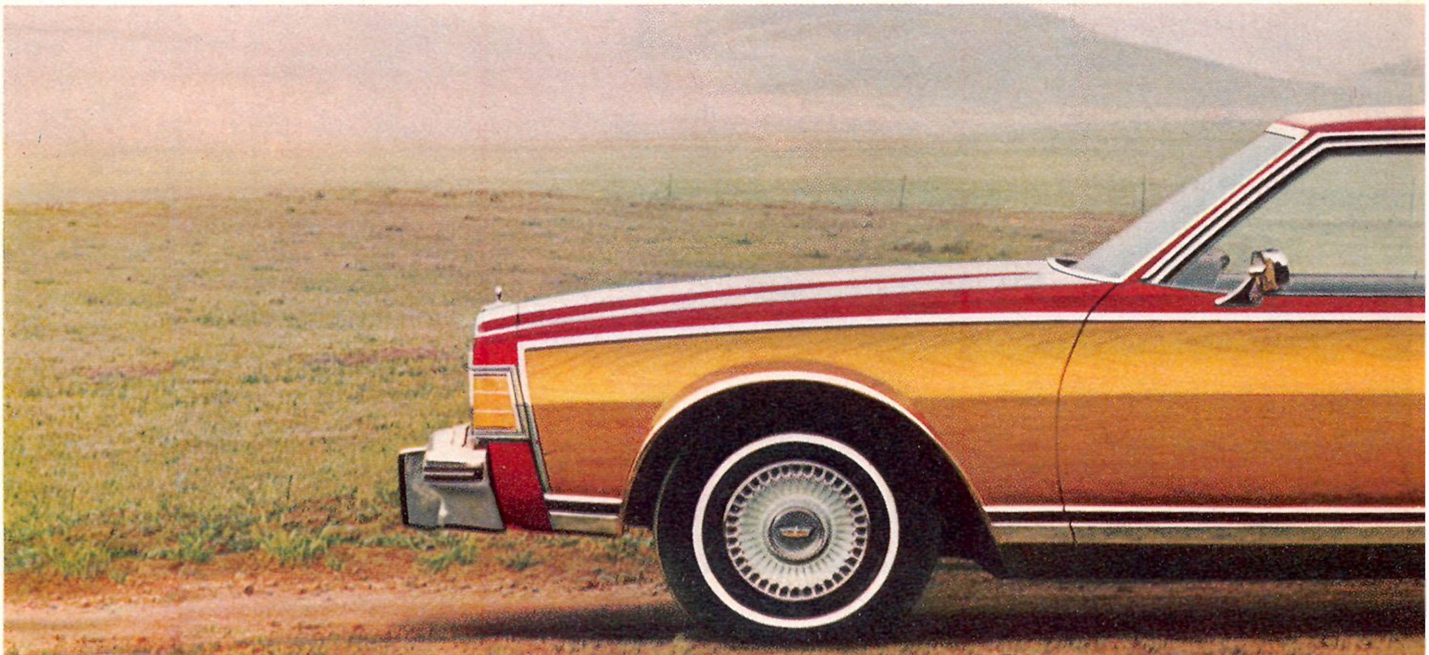

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The New Chevrolet Wagon enters 1979 with two big years of experience and success behind it. It looks as new and contemporary today as it did the day it was introduced.

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The New Chevrolet offers the kind of features people need and want in a wagon. Everything from trim, contemporary styling to plenty of practical room.

There's a convenient three-way door-gate, a four-foot-wide cargo area and even two lockable rear storage areas. Plus more.

The New Chevrolet Wagon. It's the best-selling wagon in America. For a lot of very good reasons.

① **Three-way door-gate.** Opens like a regular door, or the glass slides down for a reach-in window. The rear door also folds down like a gate for cargo.

② **7½-foot floor.** Fold the rear seats down for 7½ feet of practical, usable floor space.

③ **Convenient armrests.** Front seat armrests available on 50-50 seats for driver and passenger use.

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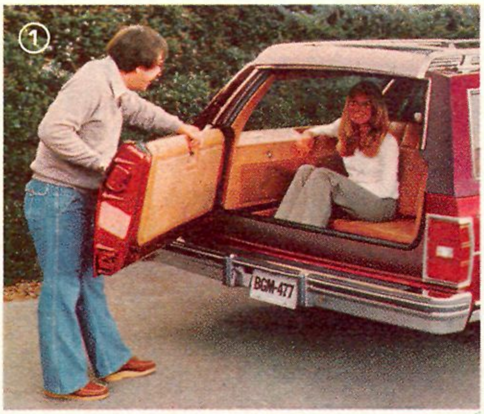

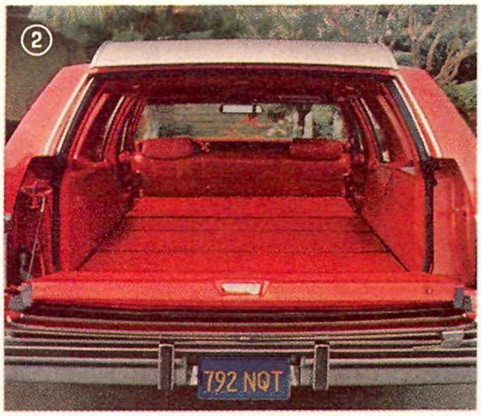

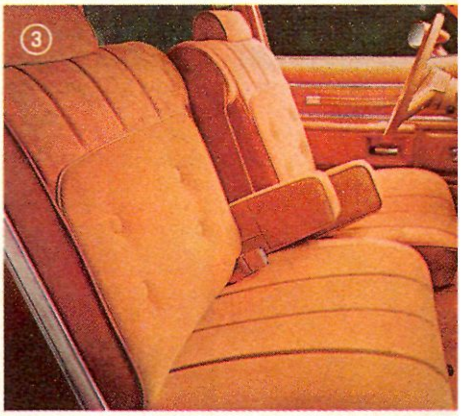

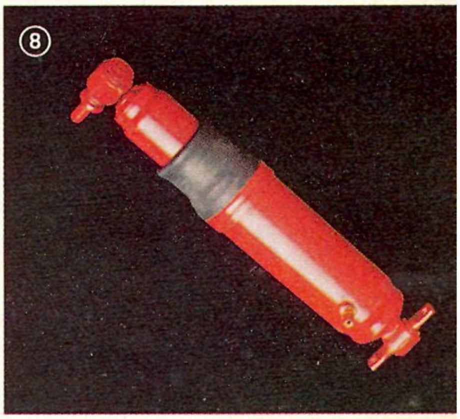

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⑦ **All-vinyl interior.** Deep, full-foam seats in standard vinyl upholstery, with your choice of available colors. Cloth interior also available.

⑧ **Available Superlift rear shocks.** Air-adjustable rear shocks that enable you to alternate between heavy load and normal balance.

⑨ **Extra storage.** 2 cubic feet of convenient side-compartment storage, plus built-in utility trays for a variety of items.

⑩ ***87 cubic feet.*** *Takes loads up to 4* feet wide through the rear opening. And with the rear seat down you get 87 cubic feet of cargo area.

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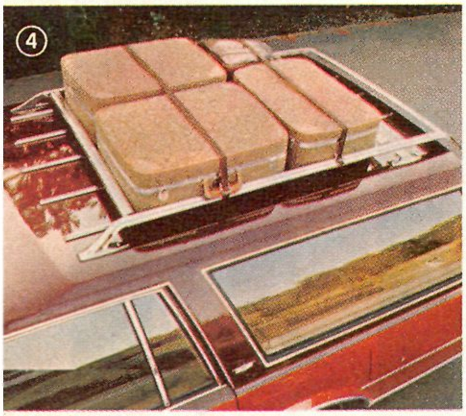
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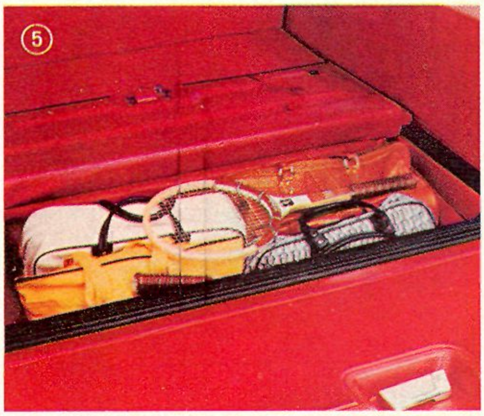
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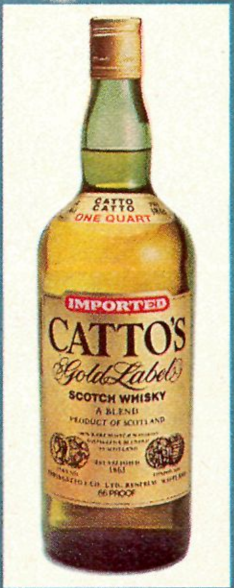
"I no longer need to buy the label. I buy the scotch."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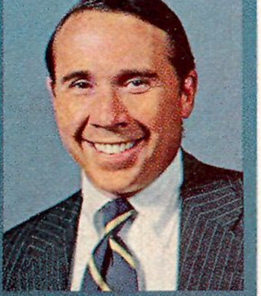

John G. Sayle, Parachutist and Banker.

Catto's Gold Label Scotch

86 Proof Blended Scotch Whisky. Imported by James Catto & Co., N.Y. ©1978.

in poor health for several months after Billy's birth. Dr. Wise prescribed three cans of beer a day to enrich her milk and increase her strength." Remember now, it was Jimmy who promised he wouldn't fib to us, not Ruth. (Harper & Row, $8.95)

☐ **THE WHITE DRAGON**
by Anne McCaffrey

The impulse to compare *The Dragonriders of Pern* trilogy (the first volumes were *Dragonflight* and *Dragonquest*) to Tolkien is irresistible. McCaffrey's fantasy saga takes place on the planet of Pern, where long ago there developed heroic warriors called *dragonriders*—men and women who psychically team with pterodactyl-like beasts at the dragons' moment of hatching, forming a lifelong bond. Herein lies the profound emotional appeal of McCaffrey's story: a marriage, physical, sexual and psychic. This installment deals with the adventures of young Jaxom, who "bonds" with Ruth, an albino dragon. Loose ends indicate Volume IV is in the works—if McCaffrey addicts can wait a few *turns* (years). (Del Rey, $8.95)

☐ **RUNNING DOG**
by Don DeLillo

"When technology reaches a certain level, people begin to feel like criminals," one of DeLillo's characters explains. "Someone is after you, the computers maybe, the machine-police . . ." In this novel, *Running Dog* is a radical magazine. One of its reporters visits an erotic art exhibit and learns that a U.S. senator is a secret collector. The mob and FBI-like agents are everyplace. Who will finally get the pornographic film made in the bunker during Hitler's last days? The writing has a kind of telegraphic surrealism that has its own original flavors. This is a blacker-than-black comedy thriller, hauntingly effective. (Knopf, $8.95)

Song

☐ ***AIN'T LIVING LONG LIKE THIS***
Rodney Crowell

Crowell is a 28-year-old Texan who's kicked around awhile, so it's especially pleasing that this, his first, album is such an unqualified success. Operating on a Texas country base, he drops in hints of Cajun swing (*Leaving Louisiana in the Broad Daylight*) and a touch of reggae (*Voilà, An American Dream*), as well as some straight rock (*I Ain't Living Long like This*). He wrote or collaborated on most of the tunes, but he added three unduly obscure old country songs, Dallas Frazier's *Elvira*, William Trader's *A Fool Such as I* and Lee Emerson's *I Thought I Heard You Callin' My Name*. Crowell's voice is reminiscent of an energetic Jimmie Rodgers the Younger; it doesn't need any help, but isn't hurt by backup talent like pianist Glen Hardin or harmony vocalists Willie Nelson and Emmylou Harris, with whose Hot Band Crowell played for two and a half years.

☐ ***CIRCLE OF LOVE***
Lorna Wright

After six years of doing backup work, mostly for her brother Garry and sister Beverly (neither exactly a household name), Wright has gone

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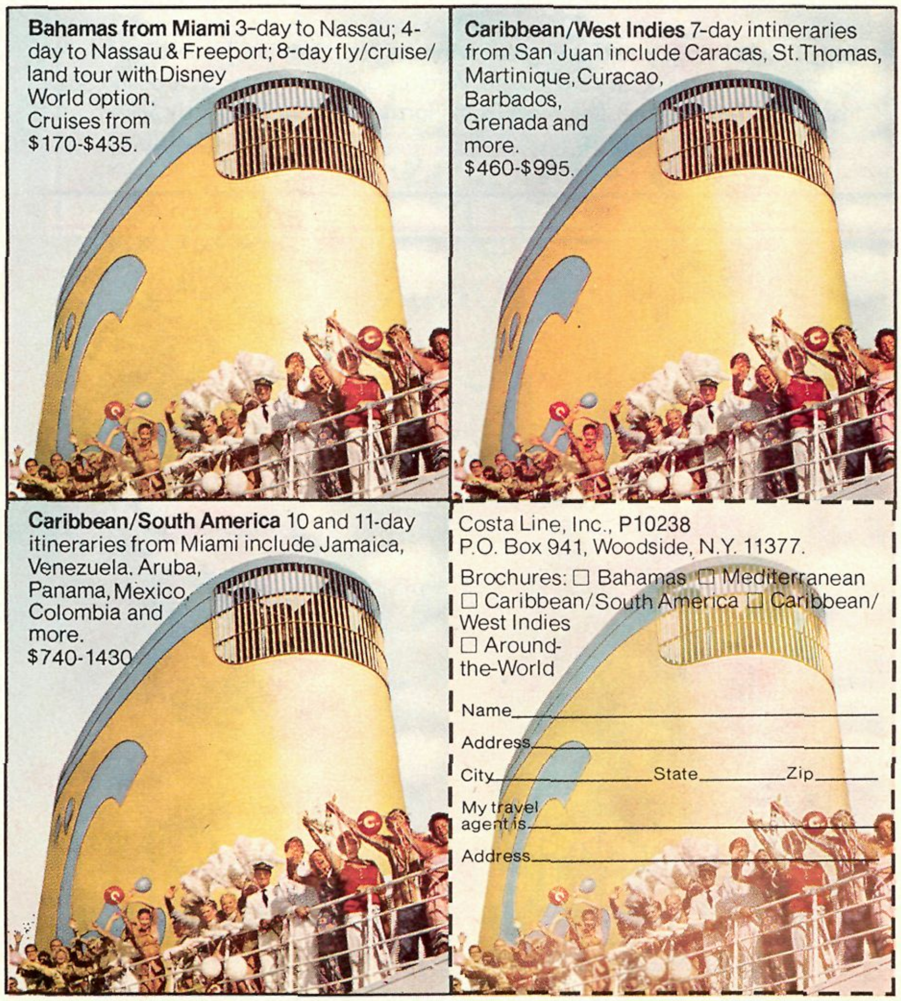

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solo. There are a couple of tantalizing flashes of excitement—notably on the cuts *Night Music* and *Magic in Your Eyes*—but her singing otherwise seems bland. One problem may be that most of the tunes are her own and are less than intriguing. Wright should try again.

☐ **PARALLEL LINES**
Blondie

Ostensibly, Blondie is a six-person group. In fact, Blondie is Deborah Harry, a 30-plus ex-Playboy bunny who looks as weird as the Warhol crowd she ran with. The best cuts on this *LP* are reminiscent of David Bowie in his Ziggy Stardust period, but she ranges from kitchy-koo to honky-tonk. *One Way or Another* ("I'm gonna getcha getcha") mixes both especially well. The pacing on the LP is apt, since the musicianship, while professional enough, could not sustain longer cuts without inducing boredom. It's all ample proof that Blondie is more than just another kicky face.

RETNA

Blondie does not scrimp on flamboyance, and her singing isn't bad either.

☐ **MOZART: CONCERTO NO. 20**
IN D MINOR, K. 466
André Previn (piano)
TWO-PIANO CONCERTO NO. 10
IN E FLAT, K. 365
André Previn and Radu Lupu (pianos) and the London Symphony Orchestra

The young Beethoven was so taken with No. 20 that he played it in Vienna and composed cadenzas for the first and last movements. In the hands of André Previn, himself a prodigy, and the brilliant London Symphony, the work foreshadows the Beethoven of the early romantic "Emperor" concerto. Previn, conducting from the keyboard, heightens Mozart's darker-hued passages with Beethoven-like muscle and Beethoven's first-movement cadenza. (Previn creates his own in the finale.) The Londoners sound equally elegant behind Previn (their principal conductor since 1968) and the Rumanian pianist Radu Lupu in Mozart's earlier two-piano work.

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Liz Spero, Los Angeles

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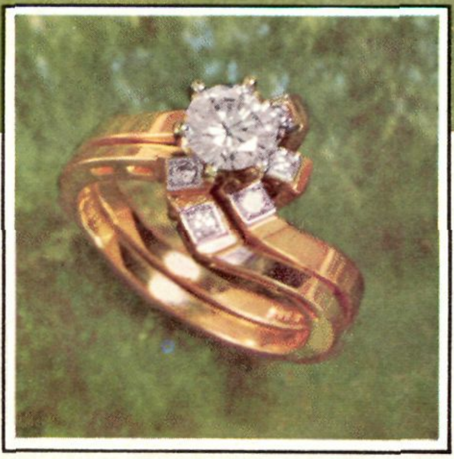

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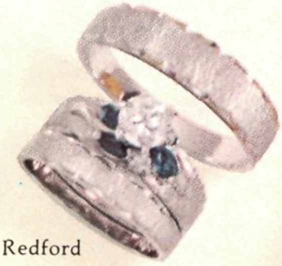
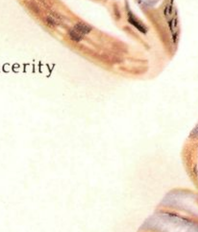
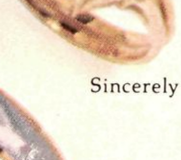


Redford

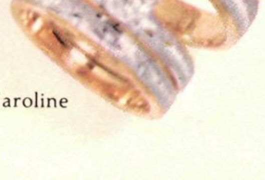
Masterpiece



Sincerity



Sincerely



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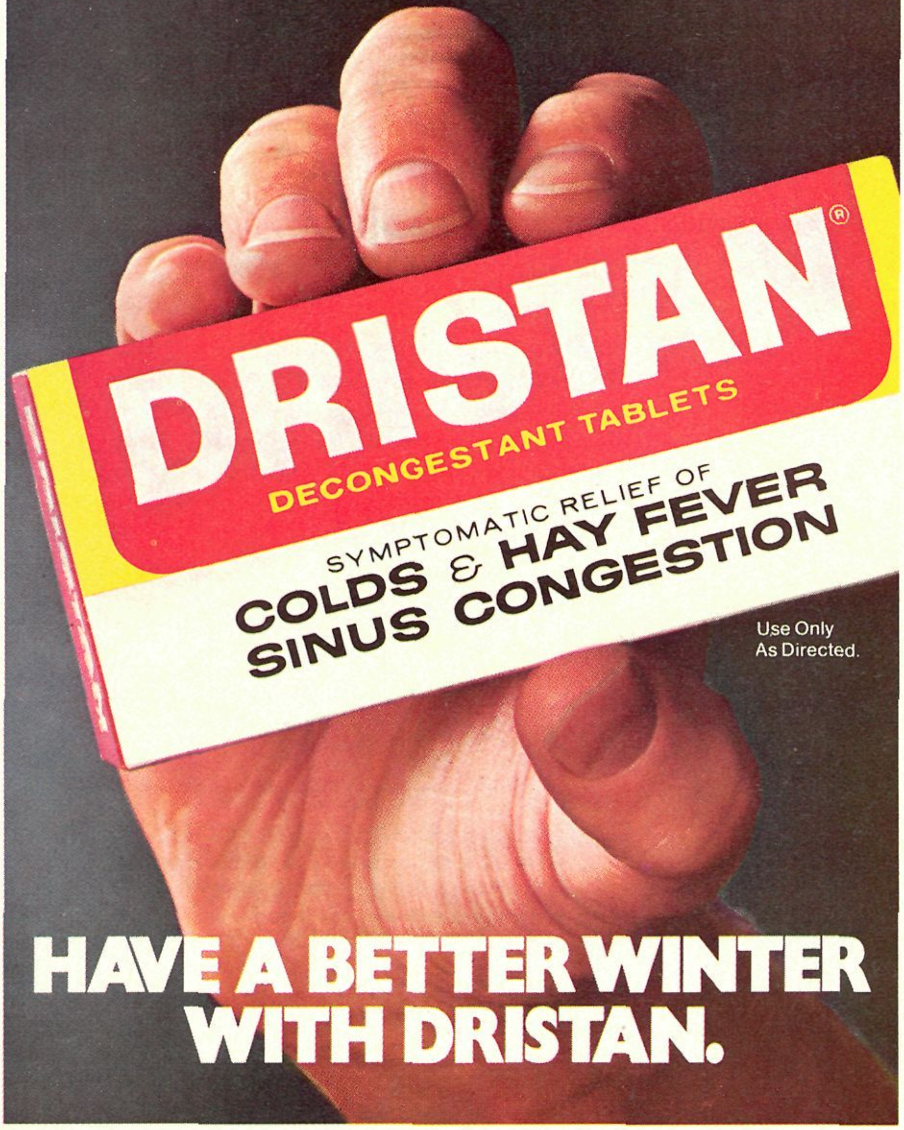

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People PICKS & PANS

Screen

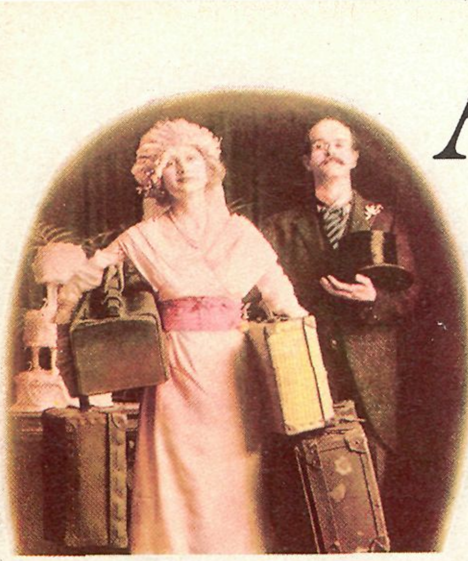
Laurence Olivier, a Nazi hunter, and Gregory Peck, a Nazi, tangle in *The Boys from Brazil*.

☐ THE BOYS FROM BRAZIL

The Ira Levin scenario is a potential winner. The tattered remains of Hitler's legions plot to create a Fourth Reich through genetic manipulation and a 30-year master plan. Gregory Peck, obviously relishing every malicious second of his first role as a villain, is the German doctor who has devoted a life of atrocity to this vision. Laurence Olivier, creating the character with his usual resourcefulness, is the Nazi hunter who stumbles on the conspiracy. Unfortunately, the story unravels in a series of grisly but strangely unsuspenseful murders (the best happens on a dam in Sweden), and what could have been a tense, shattering climax turns into a matter-of-fact The End. Olivier and Peck are superb, and Uta Hagen, in a single scene as a former concentration camp guard, is memorable. The other characters are wasted, however, as is a chance for some effective Latin American color. (The Paraguay and Brazil scenes were shot in Portugal.) Unlike its subject, the film suffers from lack of ambition. (R)

☐ WATERSHIP DOWN

Films about rabbits used to be limited to Bugs or Disney. This is a serious-minded animation based on Richard Adams' best-selling novel. The story is familiar: A small band of rabbits flees its burrow just before the bulldozers arrive. But their long journey to find a new home is fraught with danger: speeding cars, vicious dogs and, finally, another



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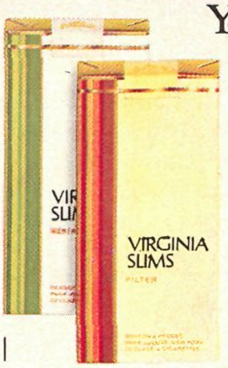

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pack of rabbits that doesn't cotton to strangers. The characters' voices are provided by such stars as Ralph Richardson and the late Zero Mostel, with Art Garfunkel singing the theme, *Bright Eyes*. It's a splendid production; take the kids to see it. Be warned, though, that the ending is bittersweet, a lot closer to real life than the hopping-off-into-the-sunset bunny films earlier generations grew up with. (PG)

☐ VIOLETTE

Somewhere here there's a good story struggling to get out. But French director Claude (*La Femme Infidèle*) Chabrol has substituted psychology for plot. Isabelle Huppert, so good in *The Lacemaker*, plays a young Parisienne in the 1930s who leads a strange double life—Daddy's little girl by day, a ruby-lipped floozy by night. Her relationship with her bourgeois parents, meant to be the focus, is poorly defined. So when she decides to kill them, the audience yawns when it should gasp. Huppert is sad-eyed and occasionally brilliant; she shared best actress honors at Cannes with Jill Clayburgh for this role. The parents are played by veteran actors Jean Carmet and Stéphane Audran (Chabrol's real-life wife). What Hitchcock would have made chilling, Chabrol renders tiresome. (In French with subtitles) (Not rated)

☐ JUST CRAZY ABOUT HORSES

Everything you've always wanted to know about horses—and then some—gallops across the screen. Narrated by Tammy Grimes, this documentary casts an affectionate eye on the relationship between man and one of his favorite four-footed beasts. There's something for everyone: the glorious birth of a colt, the excitement of big-time thoroughbred racing, the snootiness of Virginia hunt country and the obsessiveness of some breeders. One woman, crippled for life after three falls, describes how she insisted on being strapped into the saddle for one last ride. Co-producers Joe Wemple and Tim Lovejoy might have cut the film by 20 minutes, but it's enjoyable just the same. A rather explicit breeding scene resulted in a PG rating, but that shouldn't scare anyone away.

☐ DEAL

When it comes to morbid fascination, *Let's Make a Deal* is the name of the game. Despite the ridicule it has received, the program has stayed on the air for 14 years, and people still struggle to get on the show and bargain for prizes with emcee Monty Hall. Out of all this, two New York filmmakers, John Schott and E. J. Vaughn, have created an absorbing 95-minute documentary. Since the show is beyond parody, Schott and Vaughn wisely stick to interviews with contestants, writers (Hall's side of each "deal" is written in advance) and the rest of the staff. The result is a little stiff, but the basic clash—where do competitive spirit and harmless fun end and greed and self-abasement take over?—is clear. Hall himself compares the show's critics to those who ostracized mainland China when it went Communist. ("They ignored 800 million Chinamen, right?") When Hall saw the film, he didn't complain it was unfair—but said not enough attention was devoted to him. He of all people should know that to get ahead in this world you have to dress up like a rutabaga. (Not rated)

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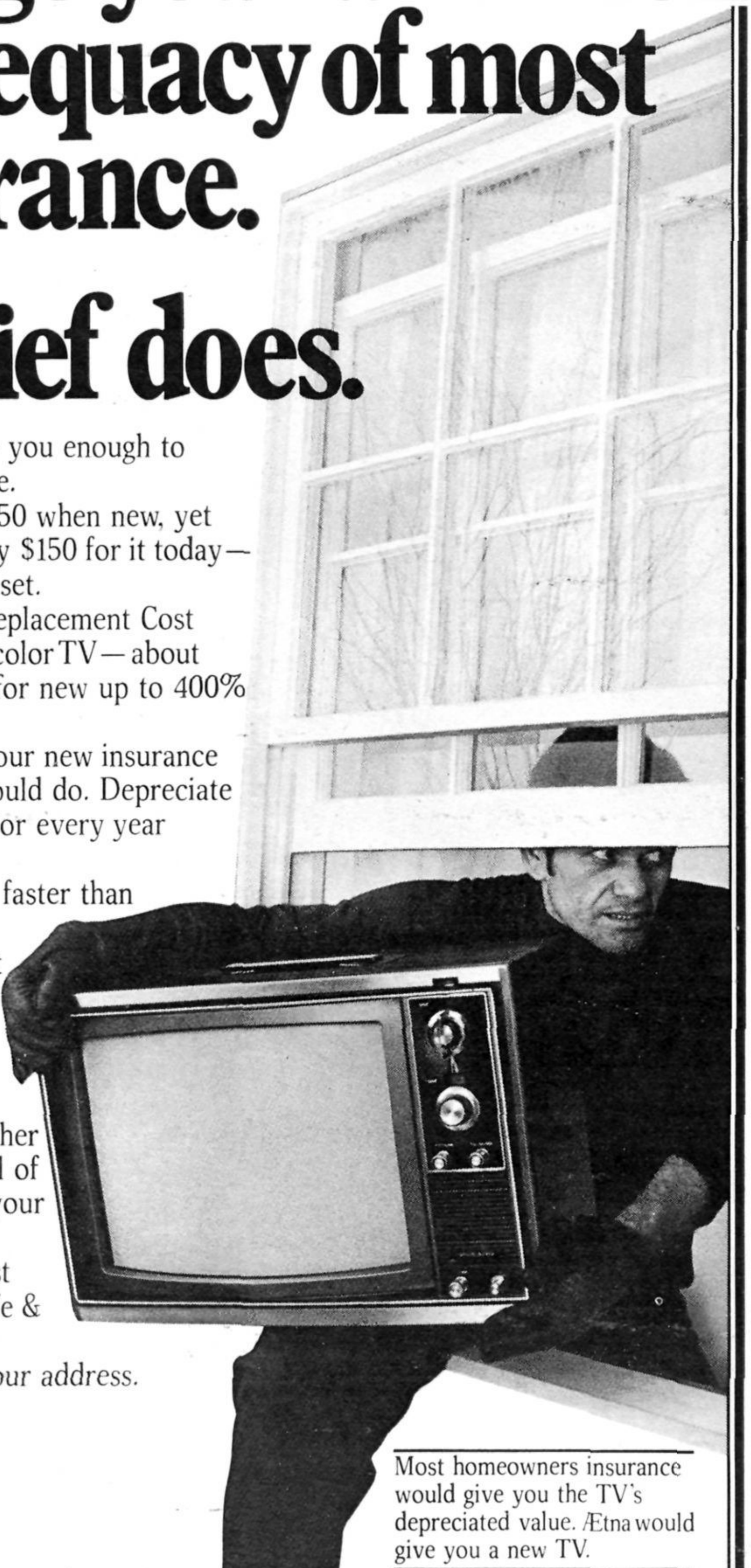

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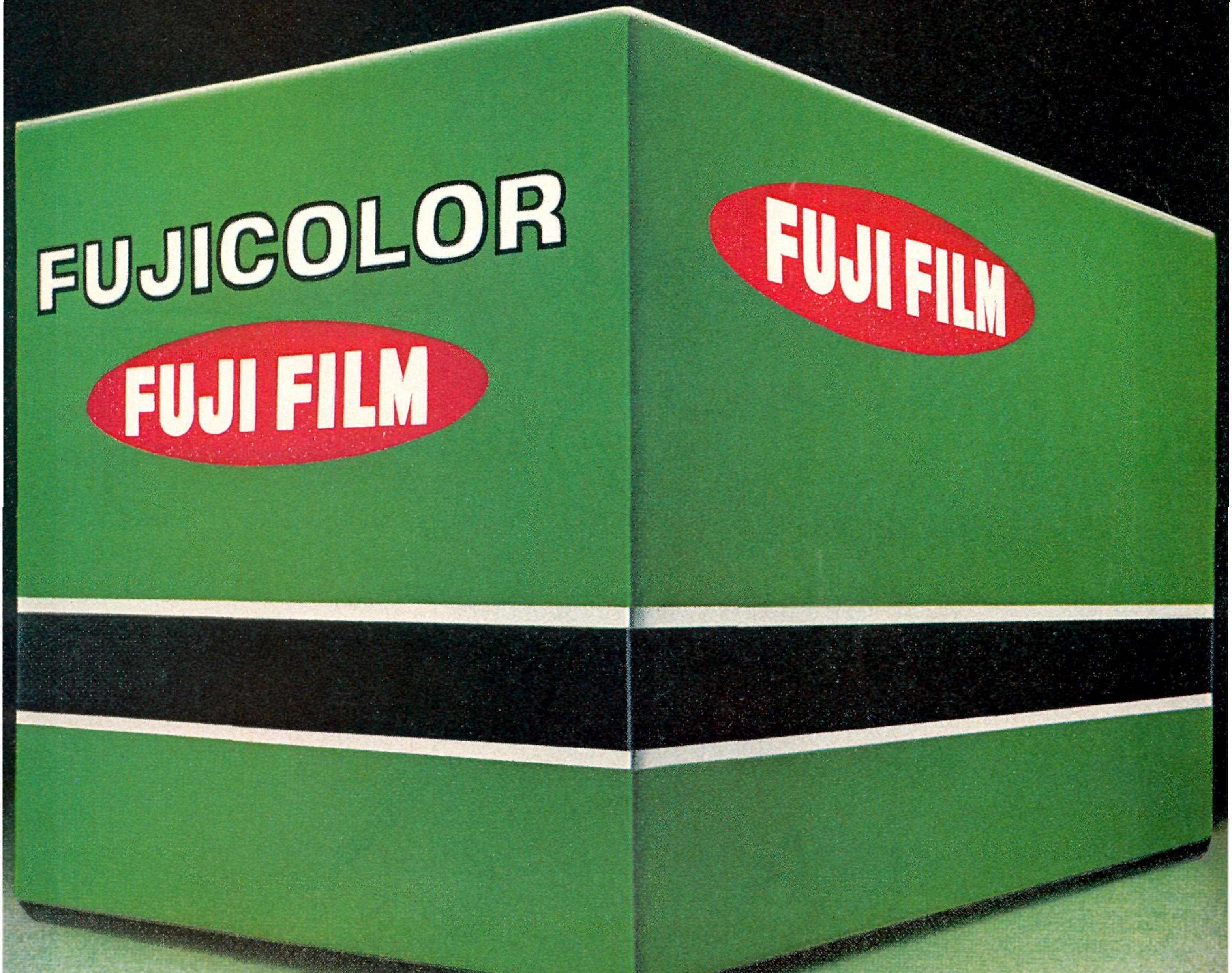

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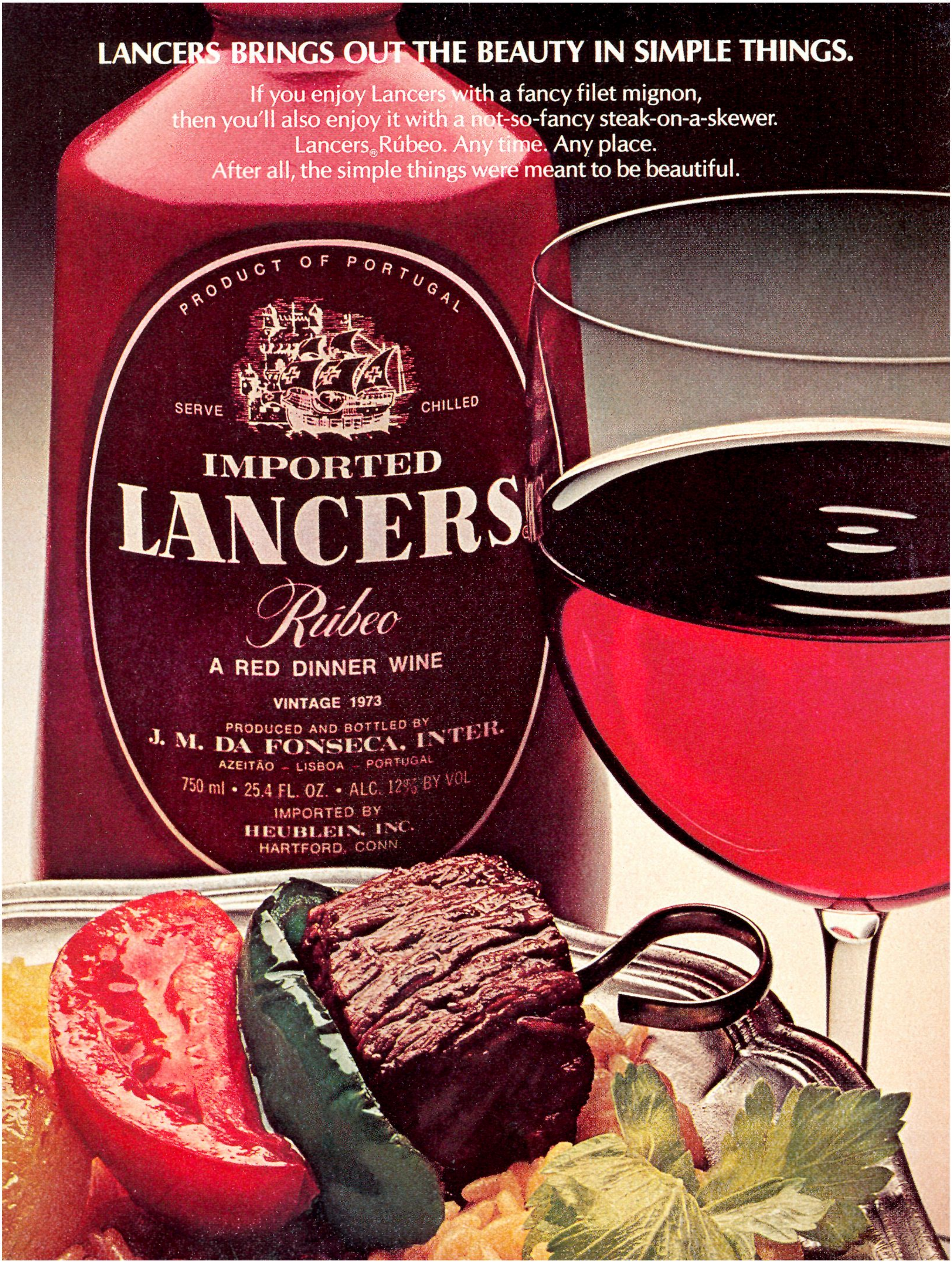
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UP FRONT

"She's brought a new dimension to the role of political wife," crows Warner, but Liz lodges a modest protest: "They come to see me, but they stay to hear John."

To the old man slumped in a wheelchair at the nursing home in Hopewell, Va., she appeared as if in a vision. "Cleopatra!" he whispered hoarsely. "It's you!" She stopped to shake his wrinkled hand. "Yes, it's me," said Elizabeth Taylor Warner, "but that was a long time ago." The elderly face brightened as he gazed into the celebrated violet eyes. "It doesn't matter," said the man with a sigh. "You'll always be Cleopatra to me."

Virginia politics has rarely seen an x-factor quite like Liz. To the deep dismay of supporters of Andrew Miller, the Democratic candidate for the U.S. Senate, she has been leaving Old Dominion voters positively agape. She grins on cue when Instamatics surround her, purrs to the blandishments of party angels and pros and submits to public curiosity with awesome serenity—all this on behalf of the political career of her sixth husband, John Warner, the Republican hopeful. Through the endless receiving lines, the rubber chicken dinners and the 12-hour days, she is flawlessly gracious. "We're working her hard," says one Warner aide, "and the reception is phenomenal. People may come to gawk, but they stay to be charmed."

The spectacle of her public appearances, however, often overwhelms simple decorum. An elderly woman in Hopewell broke into sobs as she clutched at Liz's hand. "I used to be in movies," she blurted. "*Now* look at me!" "Well, look at *me*!" replied Mrs. Warner consolingly. However age has eroded her charms—and Mrs. Warner is a plump 46—she is still, inescapably, Liz. "It's the eyes," blares a white-haired crone, elbowing through a crowd for a peek. "I just want to look at the eyes."

But with the public attention has

Photographs by Diana H. Walker

THE VIRGINIA SENATORIAL RACE TURNS INTO A BATTLE OF THE WIVES: LIZ VS. DORIS WHO?

ANDY
MILLER

"He's not running against Elizabeth Taylor," says an aide to Miller (above). But Mrs. Miller is dubious. "I feel sorry for Liz," says Doris. "I think she's being used."

come a predicament that might have been foreseen even before Warner's campaign began last August: Liz has become the focus of the race and perhaps its most volatile issue. For opponent Andrew Miller's wife, Doris, the inevitable upstaging comes as a challenge. The result is a political rarity: a battle of the candidates' wives. "There have been a lot of personal comments on our backgrounds," says Doris Miller carefully. "It hurts me, and I know it must hurt her. But in a way it's really a humorous situation. Who would have thought that old Doris Miller, blessed with a good husband and three great children, would ever be compared with Elizabeth Taylor?" Still, if comparisons are to be made, Mrs. Miller is not loath to contribute, though she insists she is not being catty. "Someone asked about the differences between us," she says, "and all I said was, 'She is 46. I am 46. She is a gorgeous woman. I am not. I am an American citizen. She is not. I have had three babies and one husband.' " The rest is silence.

In truth, the Senate race is a dull one, and the wives' flare-up is perhaps its major highlight. Both candidates describe themselves as moderate conservatives, and their debates are remarkable for cautious close harmony. Some Virginia voters don't even know there is an election next month. Of those who do, 36 percent are said to be undecided. Miller, 45, led by six points in one recent poll. But Warner's campaign style—heavy on flag-waving and a strong America—is generally believed more effective. Liz is a bigger draw than "drab Doris," as Warner staffers call her disdainfully, and the finely chiseled Warner, 51, looks the part of a senator. "He seems to have as much sex appeal as Elizabeth," says one observer.

CONTINUED

Even an appearance by Gerald Ford in Fairfax doesn't upstage Liz. Warner strategists know she's their No. 1 draw.

"Everyone wants to touch him."

In short, this is as much a floor show as a sober campaign. The big issue, to the extent there is one, is glamor and sophistication vs. Virginia real. It is an article of contention, for example, that *Doris drives herself to campaign stops* while Liz travels in Warner's chauffeured Lincoln; that Doris has no retinue while Liz has a half-dozen aides on call; that Doris presses the flesh while Liz is the pressed, not the presser.

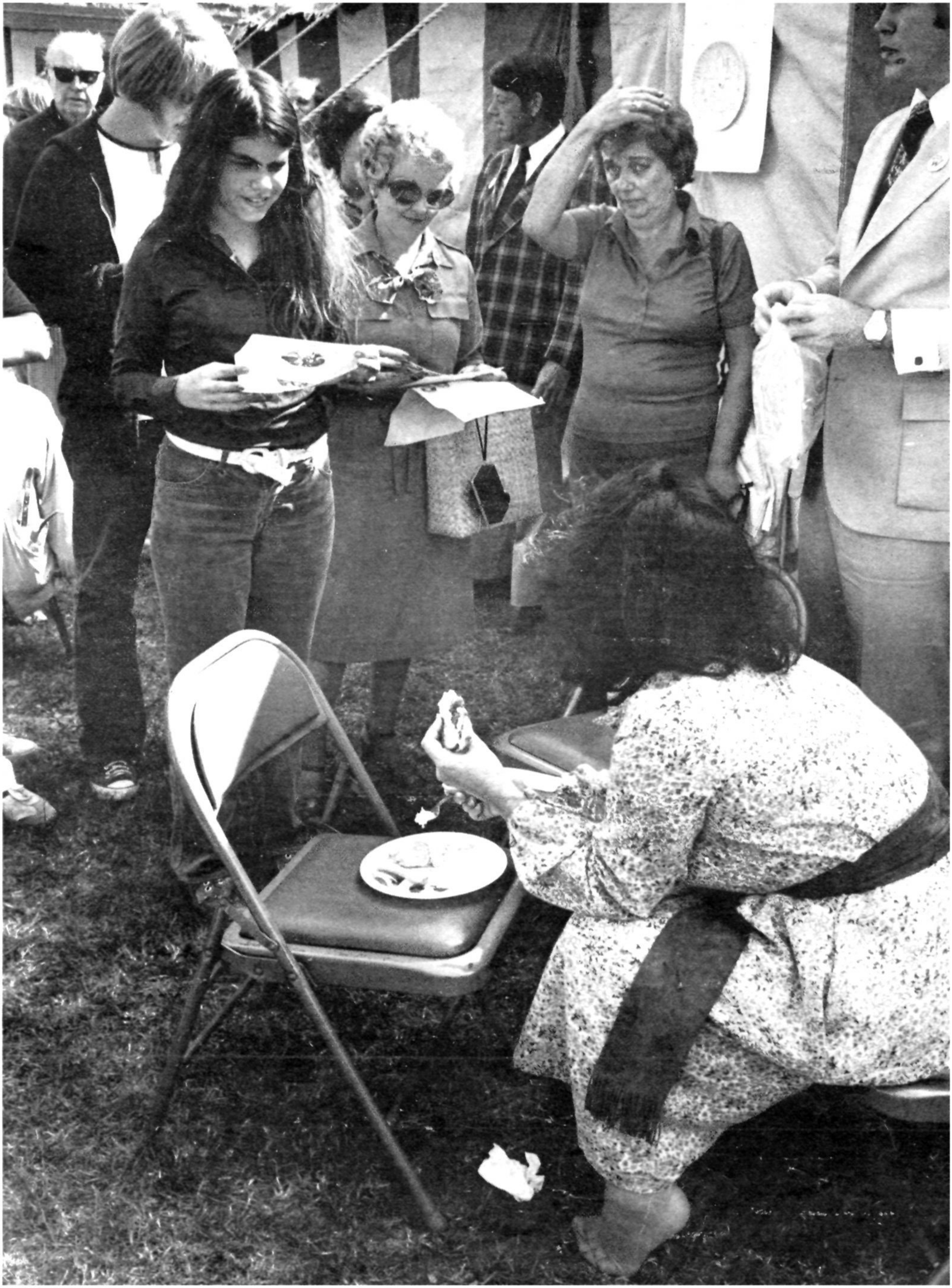
Doris Miller insists she would rather discuss the issues than dwell on the trivia, and her speeches are more substantive than Liz's terse testimonials. ("John's a man that cares; he has honesty, integrity and energy; he wants to make the world just a little bit better for our children and our grandchildren.") But in the absence of galvanizing debate, the candidates are reduced to arguing the depth of their roots. "Warner is not a Virginian," says Mrs. Miller, alluding to the fact that the former Secretary of the Navy was born in Washington and worked there for some 20 years. Even Warner's mother has felt moved to reply. "In 1927, when he was born," says Martha Warner, "his father was chief of gynecology at Georgetown University Hospital. If he and I had known then that this would become an issue, I gladly would have crossed the Potomac and had John under the trees."

Warner, meanwhile, labors to project an image of earthiness, listing his profession as "cattle rancher" and playing admiring hubby to Liz's adoring wife. "I'm keeping her barefoot and down on the farm," he told voters who wondered why she was in stocking feet at a farm outside Richmond; actually she had twisted her ankle. Nonetheless, he is haunted by local memories of his celebrated divorce from socialite Catherine Mellon, which left him a wealthier man than he had been before the marriage, and by the life of luxury for which Liz is renowned. Taylor herself, of course, is irresistible fodder for gossip. Her midlife spread excites continual comment on the Democratic ladies' tea circuit—"Well, I'm not so sure it's the cortisone [for her bursitis] and not Jack Daniel's." So do her marriages. "What kind of good sense could that woman have," whispered one matron, "to give up Richard Burton twice?"

Though it is too early to tell whether Liz will win the race for Warner, she will clearly not be the cause of his losing it. Miller, the state's highly regarded former attorney general, was better known than Warner when the campaign began. It may have been the prospect of Liz as a fund raiser that earned Warner his spot in the race. He had been defeated at the Republican convention in June but was named as a replacement when the regular candidate was killed in a plane crash. Warner's record as head of the Bicentennial Commission and Secretary of the Navy is controversial (one Pentagon admiral has called him "the worst thing to happen to the Navy since Pearl Harbor"). He is also given to embarrassing gaffes. Recently he endorsed Gerald Ford for President in 1980 even as Ronald Reagan was campaigning in the state for him. "He always has his foot in his mouth," says one Virginia Democrat. "If we just sit back, he'll win the election for us."

Whether joining a parade in King George (above) or grabbing a burger (at right), Liz describes herself as "very happy. I'm enjoying it all. It's just that by the end of the day my feet hurt."

Liz, meanwhile, carries on bravely, her fingers swollen from hand-shaking, a tired smile fixed gamely in place. "If we don't win," she says, "it wouldn't be the end of the world. We'd still have each other." That alone, for John Warner, is a guarantee that he will not be forgotten. GARRY CLIFFORD



IT'S FALL AND THE 1979 MODELS ARE COMING OUT, SO TAKE A LOOK AT THIS NEW FORD NAMED BETTY

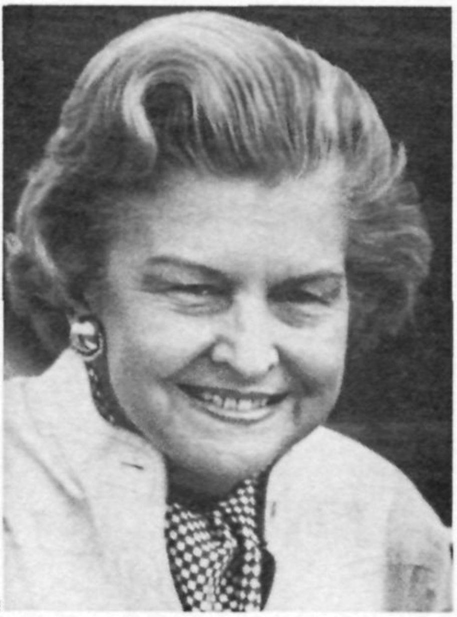
It was, almost everybody agreed, a triumph of the surgeon's skill. Oh, a grouch here and there suggested that one side was higher than the other, or that her cheeks looked swollen. But Rona Barrett spoke for the multitudes (news in itself) when she enthused to Polly Bergen, "She looks abso-lute-ly beee-you-tiful."

The cynosure at a $250-a-couple evening at Century City in L.A. was former First Lady Betty Ford, appearing in public for the first time since undergoing plastic surgery.

"I'm 60 and I want a nice new face to go with my beautiful new life," Mrs. Ford announced last month with the same marvelous candor that led her to talk openly about her breast cancer operation and her problems with drugs and alcohol.

The unveiling took place at an ANTA West benefit performance of *Annie*, followed by a champagne supper honoring Fred Astaire. Celebrities abounded; the star of the evening was Mrs. Ford. With her hair lightened to a honey blond, she wore an iridescent electric-blue chiffon gown. "I feel like a million dollars," she said, which may be close to the advance she reportedly landed for her memoirs, *The Times of My Life*, to be published next month.

And how does the former President like the new Betty Ford? "Jerry Ford's like most husbands," said one congressional pal fondly. "He's happy with anything that makes her happy that doesn't require too much of his time." ☐



AP

Before and after: above, as Mrs. Ford appeared in May this year, and at right, with her new visage. One friend admired it, but confessed, "I couldn't stand the pain."

Annie Lockhart is third-generation Hollywood. Mom is June of *Lassie* fame, her granddad was character actor Gene.

Betty stole the show, but Fred Astaire, with sister Adele and Robert and Rosemarie Stack, was the man of honor.

Photographs by Julian Wasser

PILOTS' ADVOCATE JOHN O'DONNELL WARNS OF OTHER SAN DIEGOS WITH 'ARCHAIC' F.A.A. CONTROLS

Even under the most terrible stresses, airline pilots don't surrender to panic. Last month, when a Boeing 727 and a tiny Cessna collided over San Diego, resulting in the death of 150 people, the jet captain's final words to the control tower were almost eerily calm: "Tower, we're going down."

By that laconic standard, John J. O'Donnell, 53, president of the 30,000-member Air Line Pilots Association, sounds nothing less than a red alert over what he regards as the Federal Aviation Administration's outmoded system of air traffic control. "The FAA says the final responsibility lies with the pilot to look out of the airplane and see the other guy," says O'Donnell angrily. "That concept may have worked 40 years ago. Now it's archaic." O'Donnell is a veteran of World War II and Korea who flew 15 years for Eastern Airlines before taking over as head of the pilots' group in 1970. He charges that the FAA is unconscionably resistant to change. "San Diego was a perfect example of how 'see-and-be-seen' doesn't work," he says. "Twelve years ago we were pushing the FAA for a collision avoidance system to prevent this kind of disaster, but all we've seen is continual foot-dragging."

Although both pilots in the San Diego crash had been warned from the ground of each other's presence, they failed to avoid the collision. ALPA has proposed that all passenger airliners be equipped with a collision-alarm system that would give pilots automatic evasion instructions. The cockpit warning device would cost about $15,000 per aircraft and could be installed in all planes within two years, O'Donnell estimates. In addition, the pilots' association is lobbying for the so-called "heads-up display," which projects key instrument readings on the windshield of an aircraft so that a pilot need not glance down constantly at the control panel during landings. "Looking up and down creates accidents," says O'Donnell, "but the FAA won't require the heads-up display, even though it's used in Europe for low-visibility landings, because it costs $200,000 per aircraft." (ALPA also wants larger plane windshields, one more pilot on every commercial flight and the diversion of lighter planes to smaller airports.)

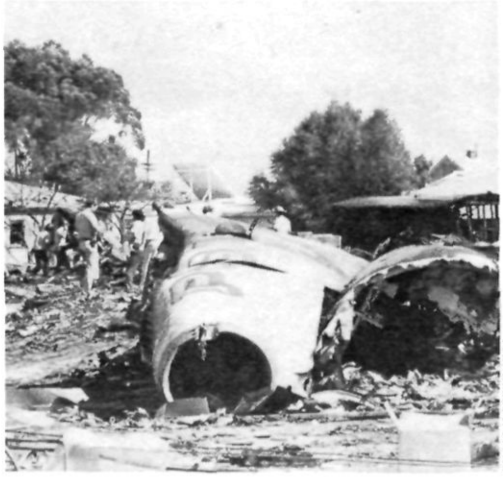
To pilots like O'Donnell, of course, the true value of a safety device can be measured only in terms of survival. Several years ago, when he was piloting a DC-9 shuttle flight from Boston to Newark, N.J., O'Donnell descended out of the clouds to discover a light plane ascending directly beneath him. He pulled up sharply to avoid a collision. "It left the stewardesses on their knees," he recalls glumly. "Afterward you think, 'What the hell is wrong with the system that you could come that close?' But you don't report it, because then the FAA will turn around and say the pilot did something wrong."

Nonetheless, the number of reported near misses rose to 384 last year, and chances for a tragic repetition of the San Diego crash may be increasing. O'Donnell points out that the all too friendly skies are now crisscrossed by 185,000 planes—only about 2,500 of them commercial aircraft. The total is expected to be 375,000 by the year 2000. Noise abatement procedures at some airports greatly complicate the flight crew's task—particularly, O'Donnell says, at Washington's National Airport, where "pilots must do an aerial ballet" to keep the noise away from the White House and other government buildings, including the FAA's.

Today O'Donnell flies only as a passenger, averaging 15,000 miles a month from his home base of Potomac, Md. (His frequent traveling companion is Frances, his wife of 33 years and the mother of their three grown children.) Most of his travel is aimed at unifying his far-flung and fiercely independent group ("They're used to being in command and they're poor followers," he laments). O'Donnell has one unarguable incentive on his side. "Self-preservation is pretty strong," as he puts it. "We're a pressure group for our own lives and our passengers'."

PATRICIA BURSTEIN

"Flying could be safer," says O'Donnell, who knows aviation inside (above, with an Eastern crew) and out (at National Airport). "I've been scared many times."



TONY KORODY/SYGMA

"It takes 150 dead to make the FAA do anything," O'Donnell says of the San Diego crash, the worst ever in the U.S.

Photographs by Terry Arthur/Camera 5

A BATTERED TAMMY WYNETTE RELIVES THE MACABRE ABDUCTION THAT NEARLY KILLED HER

He opened the door, held the gun in his left hand and dragged me out of the car. Then he hit me with his fist. I thought, Oh, God, I'm gonna die . . .

This time, country singer Tammy Wynette's anguished words were not lyrics in another of her hymns to hillbilly heartbreak but a chillingly vivid account from her own life. Two weeks ago, Wynette reports, she was kidnapped at gunpoint in Nashville by a stocking-masked man, taken on a harrowing 80-mile ride through the Tennessee back country, then beaten and choked and left hysterical on the roadside. A local family fortuitously discovered Tammy before her fractured cheekbone, severe bruises and shock produced worse complications. The apparently motiveless brutality—her $40 in cash and 30 credit cards were untouched, and she was not sexually assaulted—was described as "very puzzling" by Nashville detectives, as they stepped up their investigation.

"It was the most terrifying experience of my life," whispers Tammy, 36, three times the Country Music Association's Female Vocalist of the Year and the noticeably absent but chief topic of both sympathy and lurid speculation at last week's televised awards. The former beautician's tempestuous life (she was born Wynette Pugh) has already provided the stuff for dozens of country classics like *Stand by Your Man* even before her fling with Burt Reynolds and her clamorous 1975 *D-I-V-O-R-C-E* (another of her hits) from George Jones. He was her great longtime singing partner and the third of her five husbands.

As she rebounded into two more marriages in the last two years (the latest to a former close friend's husband), Tammy was haunted by an eerie progression of calamities. During a single nine-month span intruders broke into her Nashville home 15 times, once scrawling SLUT and PIG on her mirrors and TV screen. At one point the bedroom wing of her 17,500-square-foot mansion burned to the ground, and cops found flammable chemicals on the curtains. Her regular airplane pilot died in a crash; her tour bus burned. Tammy herself has been hospitalized for stomach trouble and bronchitis. Last year she fainted backstage during one concert—only to have her husband since July, songwriter-producer George Richey, 42, accidentally step backward on her finger, crushing it. The injury required two bouts of surgery.

The most alarming incidents began late last month when Wynette and Richey discovered eight X's scrawled on their back door. The next day an unknown woman unsuccessfully attempted to kidnap from her school Tamala Georgette, Tammy's 8-year-old daughter by George Jones (she has three older girls from her first marriage).

A week later came Wynette's own abduction. She was climbing into her yellow Eldorado at a nearby shopping center when "I felt a poke in my side and heard a man's voice say, 'Drive!' All I could see was a brown glove, a lot of hair on his arm and two inches of gun barrel." After 20 minutes and no further words, Tammy remembers, the

CONTINUED

With part of her new security force, Wynette prowls her Nashville estate looking for suspected bugging devices.

"If Tammy wasn't so brave and if Bobby hadn't found her," says Junette Young of her son, "she might have died."

"God was watching over me," says a shaken Tammy Wynette, her face still battered purple by her abductor's blows.

Photographs by Raeanne Rubenstein

At home, husband No. 5, producer George Richey, stands by his woman. "We're going to put an end to this," he vows.

man wrung panty hose so tightly around her neck that it left burn marks. He then drove for another 90 minutes, beat her and fled in another car. Gasping for breath, she stumbled into the dirt driveway of Junette Young, a mother of eight. "I couldn't believe it was the real Tammy Wynette," recounts Junette, a fan who says she can hardly afford Tammy's records. "I wanted to say how I just love her and George Jones together, but it wasn't the time or place to talk about her ex-husband."

No such propriety has stopped Music Row rumor mills. The suggestion that it was all a publicity stunt to boost her career (Tammy was shut out in this year's CMA nominations) was quickly refuted when friends saw her battered face. Besides, Tammy's newest LP, *Womanhood*, is rapidly climbing the country charts. Conjecture that Tammy invented the story to cover an indiscretion of her own is refuted by witnesses who saw her shopping for Georgette's birthday.

Inevitably, and without any evidence, the name of George Jones crops up —if only because of their volcanic relationship over the years. Even after their divorce, George, a musical genius never known for his control, carried enough of a torch to make four-hour round trips to careen around her driveway in his car. There were wild theories that the assailant was a vengeful Jones—loyally protected by Tammy —or a deranged Jones fan.

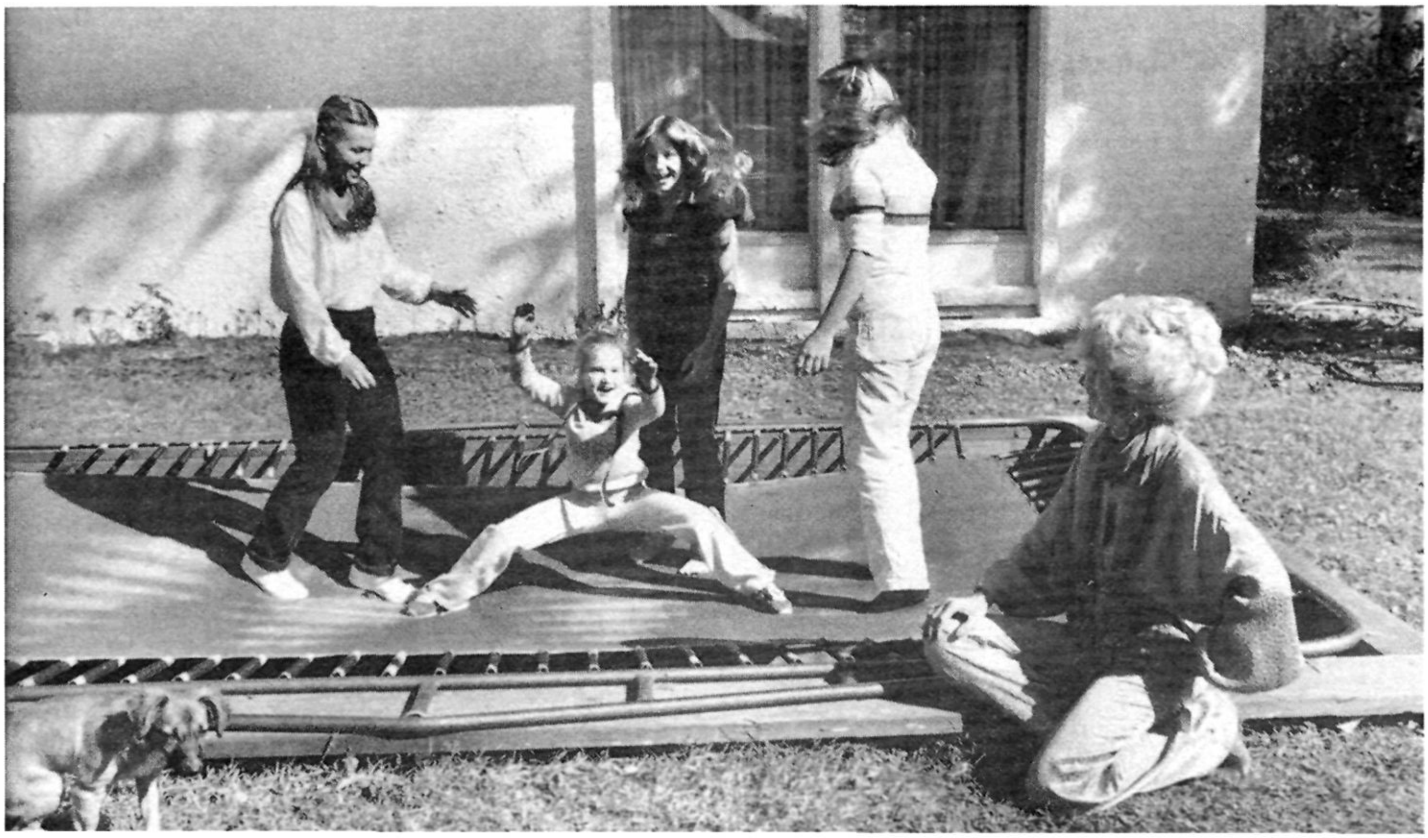
Wynette, meanwhile, maintains that she "never saw the face" and hasn't a clue of the intent, though her new husband says cryptically, "I think I know who is responsible for all this, and we're going to put an end to it." He adds, in a remark that would be dismissed as paranoid in a less macabre case: "It's a professional job with some amateurish aspects just to throw us off."

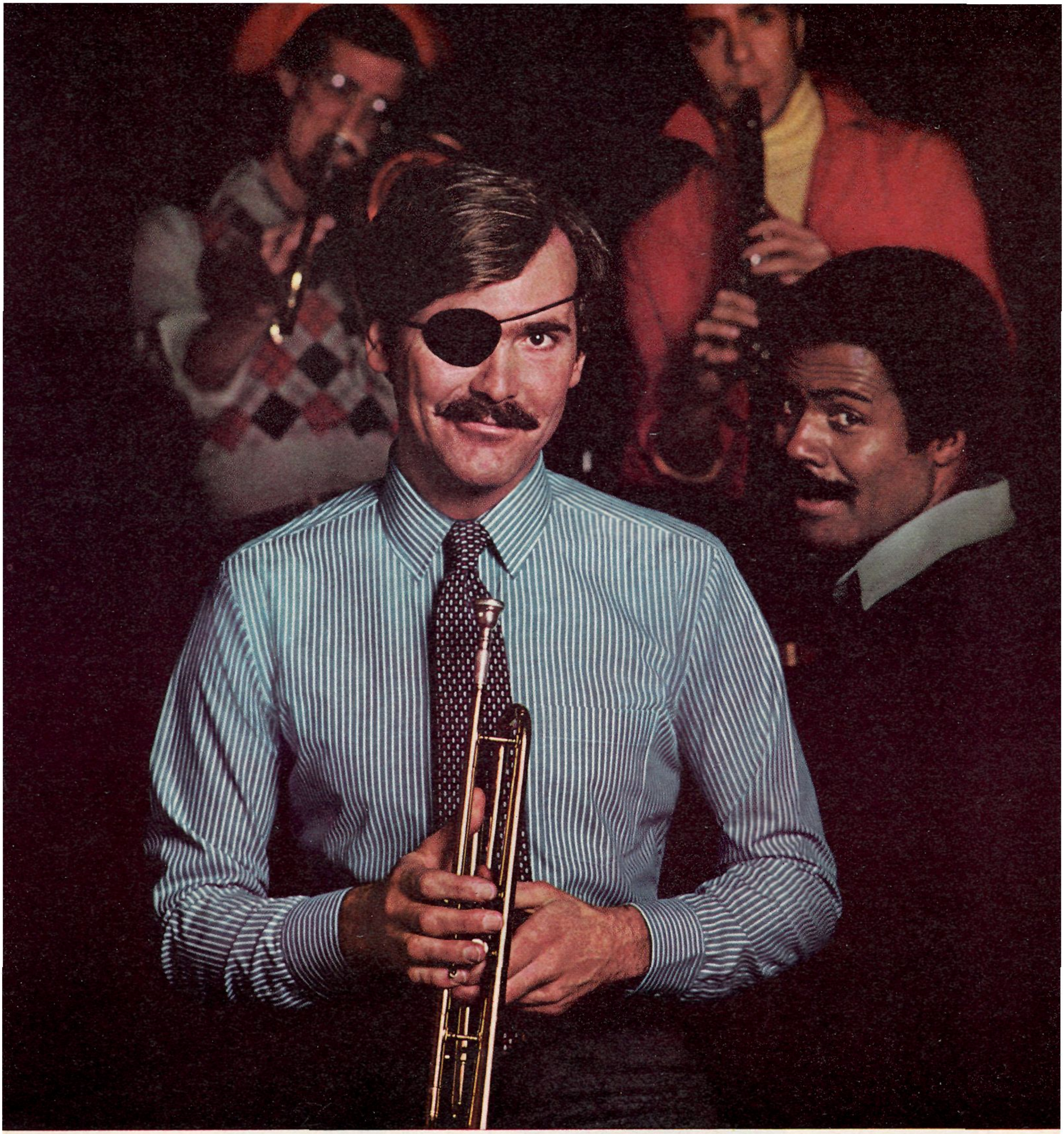
Courageously, Tammy never interrupted her 160-gig-a-year road schedule and jetted off to a Columbia, S.C. concert two nights after the kidnapping. When she returned to the dressing room exultant from an overpoweringly emotional concert and an audience shower of cards and flowers, she found—despite 50 bodyguards—a crumpled note which read: "I'm still around. I'll get you."

Richey, family and friends collected around Tammy and her daughters in the mansion (which has 15 bathrooms and LOVE embossed everywhere on the carpet). "We're keeping everybody as close as we can," says Richey, who puts a cheerful public face on things. "I tell her she's twice as beautiful with her bruises." His wife is understandably less consolable. "At times like this," Tammy muses wryly, "I have to say I wish I weren't famous."

KRISTIN MCMURRAN
and DOLLY CARLISLE

Wynette's daughters Gwen, 18, Tina, 13, Jackie, 16, and Georgette, 8 (bouncing), don't leave home these days.





Hathaway announces the rebirth of the Jazz Age Collar.

Hathaway thinks it's time for a fresh look in collars. Nothing radical, just a flattering alternative for the days you'd like to wear something a little different.

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The Jazz Age Collar shirt is tailored with the same fanatical devotion to craftsmanship Hathaway has been celebrated for since we began making shirts 140 years ago.

HEAVY

THE '79 ADULT TOYS FROM DODGE.

Street Van

Macho Power Wagon is as mean as it looks. With V.8 engine, four-wheel drive, spoke road wheels, and a roll bar, it's ready for any kind of on- or off-road situation. If you want to find out what truckin' is all about, get behind the wheel of one of these babies.

Macho Power Wagon

POWER WAGON
GOODYEAR

Dodge has created a very special line of trucks for special kinds of people. People who are bored with humdrum cars and ho-hum trucks.

Our Street Van* is a prime example. It's built for hauling, all right. But it looks more at home hauling cycles and surfboards than anything else. It comes with fat, raised white letter tires, white painted spoke or chrome disc sport road wheels, high-back Command bucket seats, and a do-it-yourself Customizing Kit.

Our newest Adult Toy is the Dodge D-50 Sport (otherwise known as the Dodge Jr.). It's got the biggest engine in its class, teamed up with a five-speed overdrive transmission. And it's got a way of handling curves that'll remind you of a sports car.

D-50
1979 DODGE

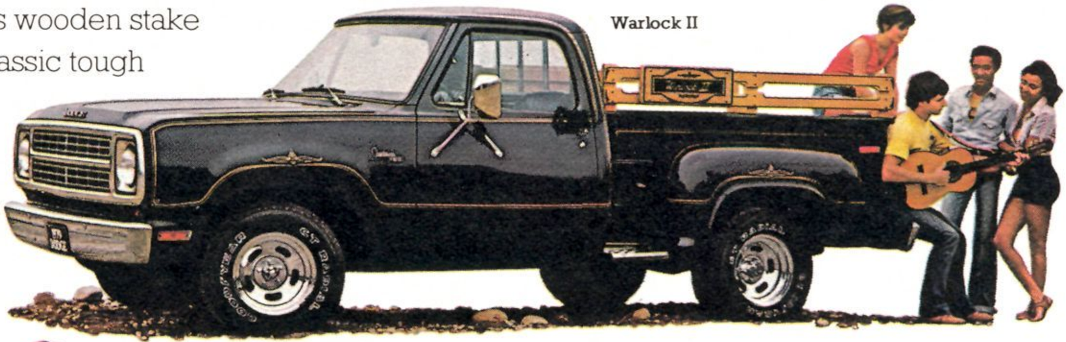
Dodge Jr. Sport

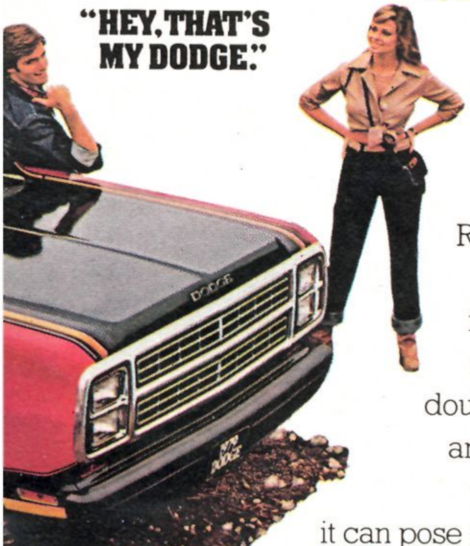
*Paint and trim for Street Van shown available through Dealer or customizing shop.

METAL

SOME WILD AND CRAZY MACHINES.

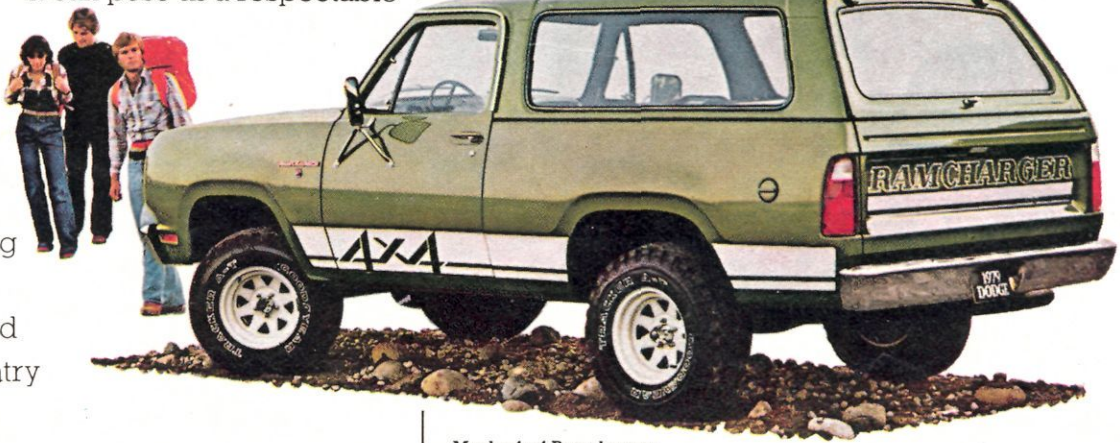
Warlock II uses wooden stake sides to enhance its classic tough look. It can work all day in the country and be ready for dinner at the country club that same night.


Warlock II



It just might be the ultimate pickup.

Dodge Ramcharger 4 x 4 is an off-road four-wheel-drive fun machine that doubles as a pickup and a recreational vehicle. In town, it can pose as a respectable station wagon for shopping trips or hauling the gang around. But get it out there in rugged four-wheelin' country and watch out!


Macho 4 x 4 Ramcharger

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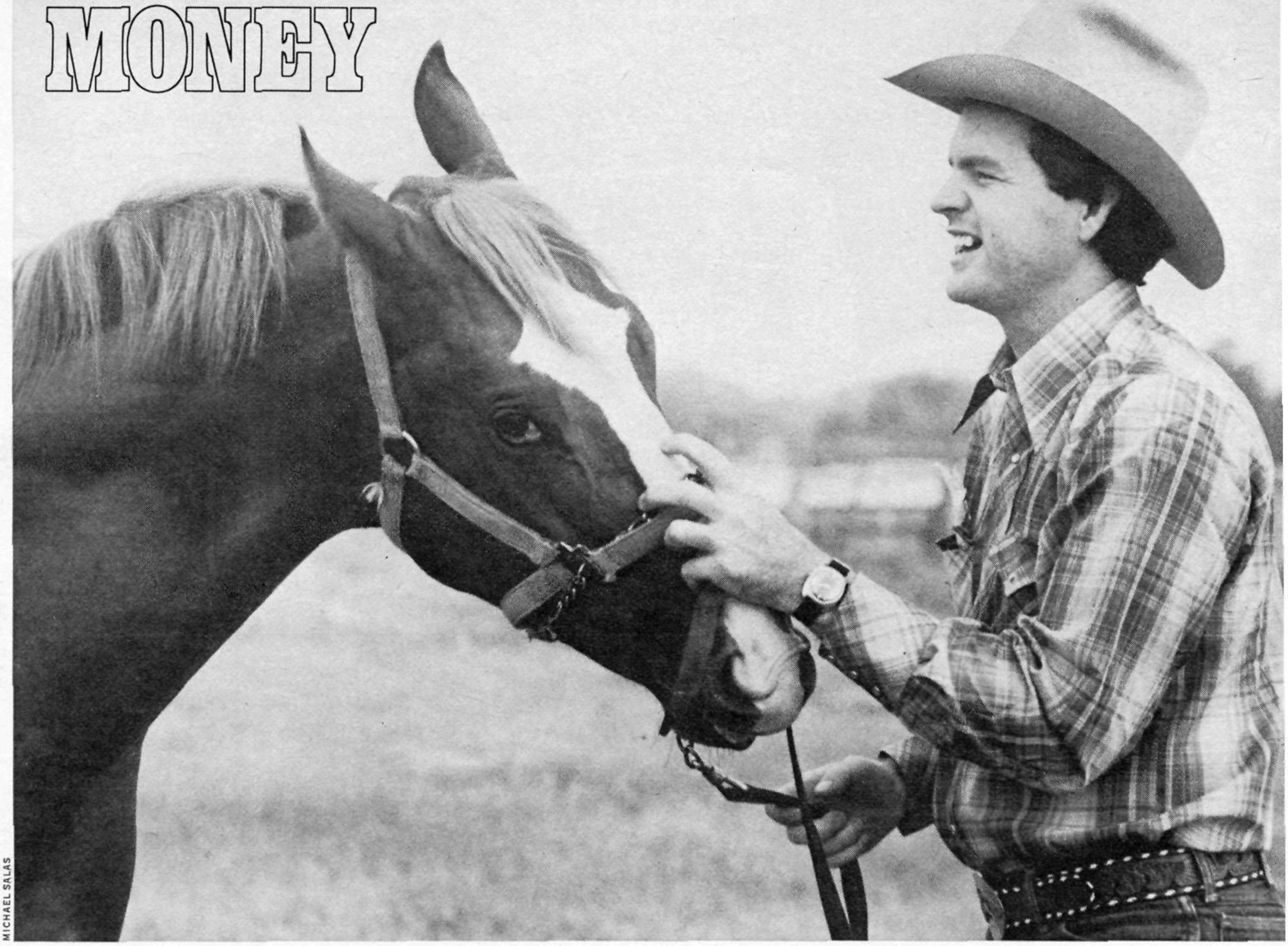


MICHAEL SALAS

Sam Howard talks to horses—Moon Lark anyway. "I'll never sell Moon Lark," he says. "I feel very special about him."

LOW-BORN BUT WELL-LOVED, A TEXAS TRUCKER'S QUARTER HORSE WINS A RECORD $437,500

Sam Howard, 27, a $9-an-hour truck driver and father of three, had promised his wife he would give up raising horses for good if this one didn't make it. But Sam had a feeling about Moon Lark, and he turned out to be spectacularly right. The 2-year-old quarter horse last month won the richest purse in racing history—$437,500—in the All-American Futurity at Ruidoso Downs, N.Mex.

Moon Lark was born on Sam's Uncle Paul's farm, and from that moment, Sam says of the colt, "I knew this dude would pay his way." Paul and another uncle pitched in for Moon Lark's upkeep. Last January the three scraped up $600 to enter the horse in his first race but had to scratch him because of an injured leg. Then, with the big All-American only four months away, Moon Lark took sick (just like Hollywood). The problem was a virus. "He could have died," says Sam. To get a top veterinarian (they usually prefer working for big stables), Sam hired a prestigious trainer named Jack Brooks. Determined to run Moon Lark in the big race, Sam brought in yet another uncle as a partner—just to put up the $7,500 entry fee.

Meanwhile Sam's wife of nine years, Sharon, was growing impatient—over both the money being spent on the horse and the imminent birth of their third child. (Jake was born seven days after Moon Lark's big win.) Sam left her at home in Coppell, Texas and drove the 600 miles to Ruidoso. At post time Moon Lark was favored to place, not win. "The track was muddy," Sam remembers, "and he came out sliding. He never had such a bad start, but then he started to move." Sam has no firm memory of the finish: "I just remember I felt like crying. I was in a daze." (Later he said of Moon Lark: "I know people say horses just run, but I know he does it for me. I talk to him and he understands.")

After divvying up the purse, Sam figures to clear more than $100,000. Now on extended leave from his job "because of the phone calls and everything," Sam has won Sharon's permission to go on racing. She explains, "I'd sure like a bigger house." □

JONES DISPOSAL
JONES DISPOSAL
JONES DISPOSAL

WHAT HAS 14 WHEELS AND FLIES (BUT PRECARIOUSLY)? THE JONES SISTERS' GARBAGE CO.

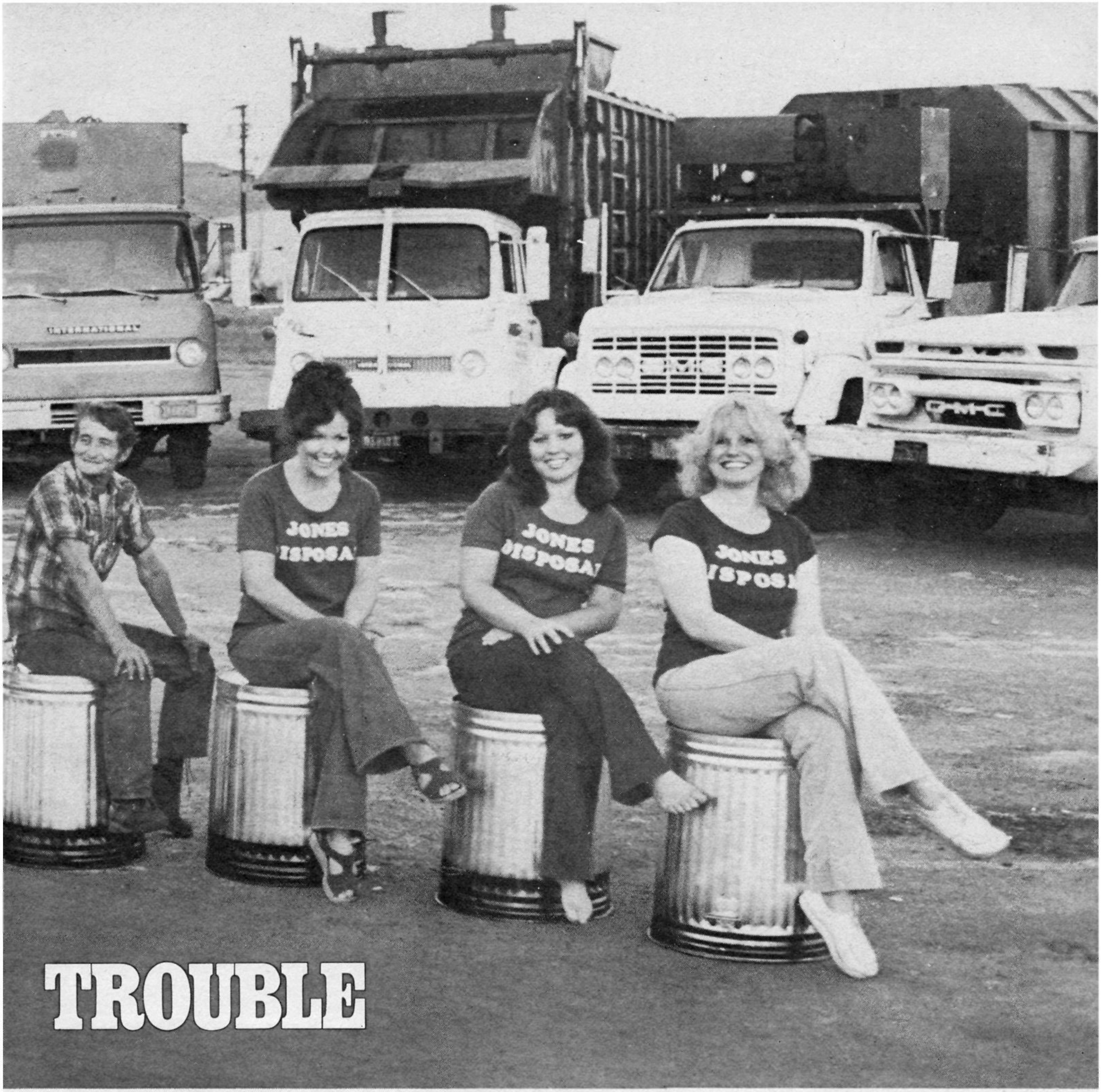
The Jones women massing for the fight to salvage their business are (from left) Terry Harkness, 30; Tracy Isom, 26; Donna Ruiz, 35; the boss, Pat Jones, 46; Pam Eastwood, 36; Robin Clark (who is Tracy's twin) and Frankie Donohoe, 39.

Photograph by Vince Streano

When they talk of the seven sisters in San Diego County, Calif., the discussion isn't about those tony Eastern colleges but the Jones girls, whose education has come in a harder school. For a decade, since taking over the business their father, Earl, founded at the end of the Depression, they've been hauling garbage in and about the town of Santee. But now the Jones Disposal Co. is threatened with extinction.

For years the county has licensed trash collectors, assigning two or three to compete within a given area. The Jones business thrived, offering its 3,000 customers the lowest rate in their district: $4.25 for once-a-week pickup. "We ain't fancy," admits Pat, the eldest and only unmarried Jones, "but we're giving people economy."

Last January, however, the county board of supervisors, faced with the possibility that its allocation system violated antitrust laws, began to cast about for an alternative. It considered issuing exclusive franchises to low bidders. This seemingly equitable plan was anything but, according to Donna



TROUBLE

Jones Ruiz. She explains, "Large companies can underbid us, operate at a loss until we're out of business and then hike their rates." To appease Jones Disposal and a half-dozen other small companies that might fold under such an arrangement, local officials have been pushing another, but hardly comforting, plan: open competition throughout the county.

That might have been all right at the time Earl Jones moved west from Arkansas to build the company with wife Vivian, who helped repair the trucks. But nowadays the garbage business is rougher. In 1970 Jones trucks were vandalized—sugar was found in gas tanks and sand in the transmissions. The repair bill was close to $15,000. "At the time we got lots of 'offers' to sell out," says Donna.

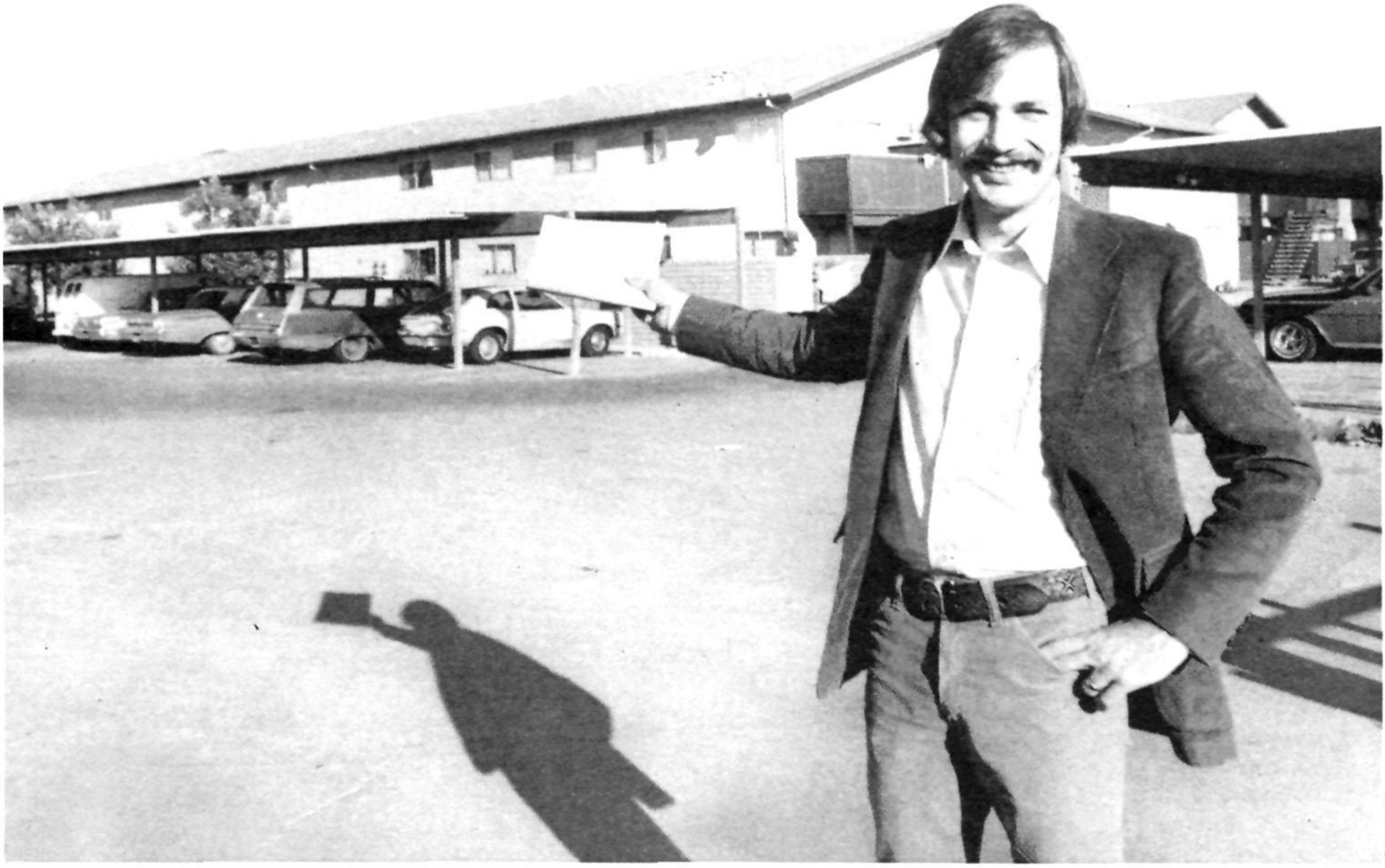
Two years earlier Earl had retired, and Pat, who had dropped out of school at 13 to help her parents, became boss. She owns the business with sister Terry Harkness (the five other siblings are employees). The Joneses receive disapproving mail, "mostly from older women" who consider the profession unladylike. But it has given them a decent living—Pat takes home $18,000 annually—not to mention fond memories. As kids they sifted through movie stars' trash, and Tracy recalls, for example, finding love letters from Lucille Ball to Gary Morton.

This week the county board of supervisors will render its decision. No matter what it is, Pat Jones vows, they will keep on truckin'.

SUE ELLEN JARES

WINNERS

HIS LANDLORD TRIED TO GIVE HIM THE BUSINESS, BUT TERRY SUNDKVIST TOOK THE BUILDING INSTEAD


JANET FRIES

"I don't feel like a crusader," says Sundkvist, but his persistence may earn him this $1.5 million apartment complex.

Like most earthquakes, it began with a tremor. Four years ago, after Terry and Nan Sundkvist moved out of their $140-a-month apartment in Sacramento, Calif., they asked for a refund of their $50 cleaning deposit. Sundkvist was going to law school at night; Nan was working in a convalescent hospital. "Fifty dollars was a lot of money to us then," recalls Sundkvist, now 28 and an insurance company attorney in Portland, Oreg. But Sacland Investors, owners of the 95-unit Florinwoods apartment complex, never even responded to the Sundkvists' request. So Terry went to small claims court and was awarded a $312 judgment.

The story might have ended there, but Sacland refused to come up with the cash. So Sundkvist paid to have county marshals seize the complex—on paper at least—and a public auction was scheduled to sell it. The move was strictly a formality, or so it seemed at the time. Sundkvist bid $449.31—the amount of his judgment plus marshals' fees and interest. Then, incredibly, no one showed up to counter his bid. "Well," a court official told the startled young litigator, "I guess you're it." Under California law, Sacland could have redeemed the property at any time during the following year merely by paying the judgment plus interest. With only a few days to go, Sacland, which had decided to sell Florinwoods for nearly $1.5 million, had its title company write Sundkvist a letter, but the deadline slipped by with no action. "Afterward they started calling me and getting very concerned," says Sundkvist, "but by that time it looked like I owned the place."

In desperation, Sacland has filed suit for the return of its apartment building and has offered the Sundkvists $10,000 in cash. But Nan and Terry are in no mood to settle. "Just about everybody I know is rooting for us," says Sundkvist, "and all I wanted in the beginning was my $50 back." □

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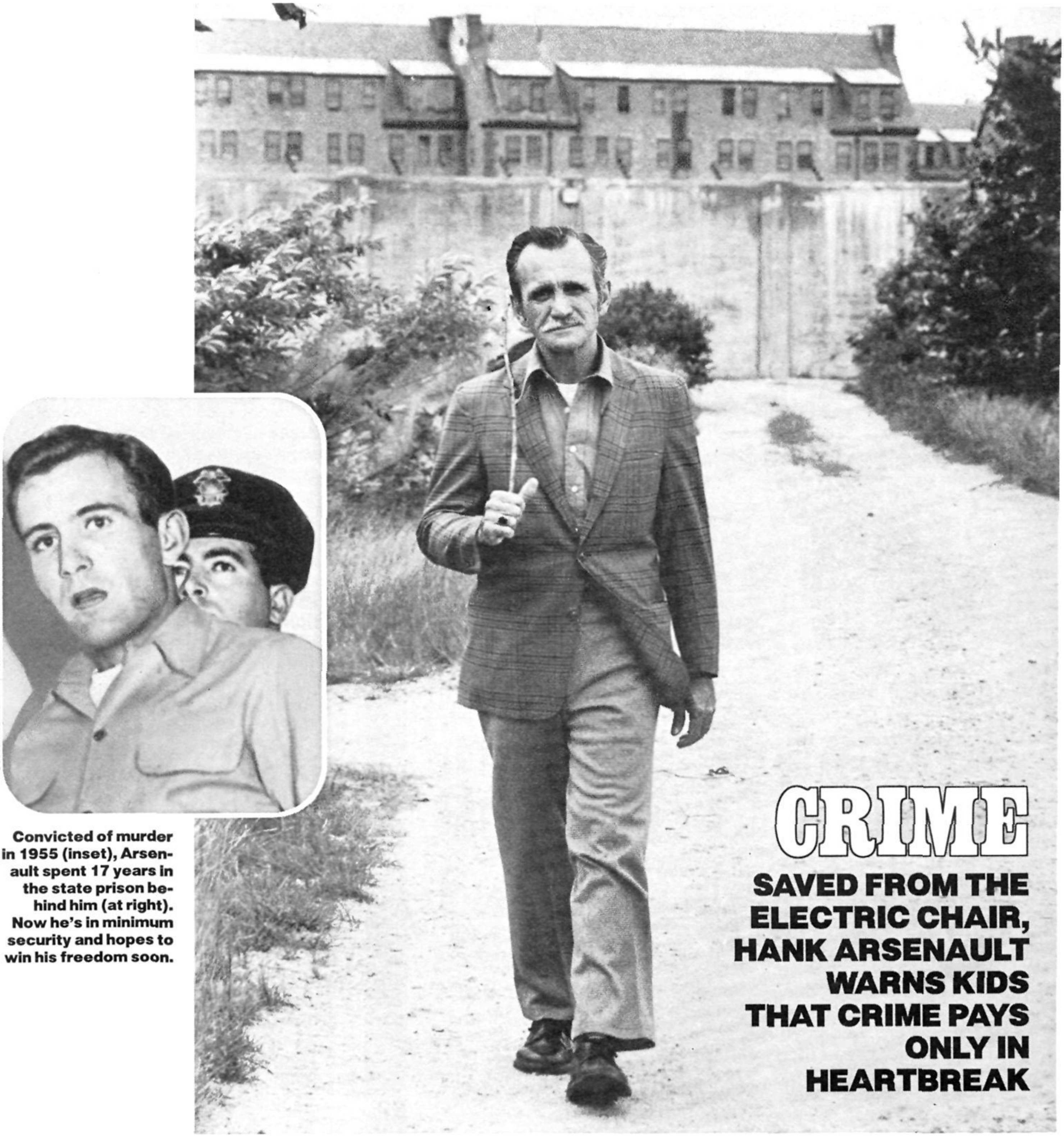

BOSTON HERALD AMERICAN

Convicted of murder in 1955 (inset), Arsenault spent 17 years in the state prison behind him (at right). Now he's in minimum security and hopes to win his freedom soon.

CRIME

SAVED FROM THE ELECTRIC CHAIR, HANK ARSENAULT WARNS KIDS THAT CRIME PAYS ONLY IN HEARTBREAK

Twenty-one years ago, on the morning he was scheduled to die in the electric chair, convicted murderer Hank Arsenault made a desperate pact with God. Kneeling beside his bunk on Death Row at the Massachusetts state prison in Walpole, he vowed to spend the rest of his life keeping kids out of jail if somehow he were spared execution. Miraculously, his prayers were answered. Just 16 minutes before Arsenault was to die, Lt. Gov. Robert Murphy, an opponent of capital punishment, who was running the state while the governor was down with the flu, phoned to commute the death sentence to life imprisonment. Arsenault, who had already watched 13 witnesses to his execution file silently into the Death House, was overwhelmed by the unexpected reprieve. "Ironically, I was able to walk down to the chair on my own," he recalls, "but the guards had to carry me back to my cell."

Since that night Arsenault, now 51, has been serving a different kind of life sentence—and trying to make good on his promise. Though still imprisoned, the onetime high school dropout is now only 11 credits short of a Ph.D. in child psychology. Since 1966, when prison officials finally agreed to let him counsel youthful offenders, Arsenault

Photographs by Steve Hansen

CONTINUED

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TELL THE
PRESIDENT?

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JEFFREY ARCHER

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claims he has talked to some 130,000 young people, from drug addicts to runaways. He uses his own blighted life as a grim example. "I reprimand them, put them through my trauma and then love them," says Arsenault. "I will spend the balance of my life talking to as many kids as I can so that not one of them will become a Hank Arsenault." Last May he addressed 2,000 students at a Lowell, Mass. high school. "You could hear a pin drop," recalls one of the teachers. "Ted Kennedy and Ed Brooke have been here, but there's never been a reaction like this."

Born in Waltham, Mass., placed in an orphanage at the age of four months, Arsenault bounced through 26 foster families before hitting the road at 16. He left behind a dismal state home he calls "the worst prison I've ever been in." (He was raped twice before he was 10.) Already a habitual petty criminal, he joined the Navy in 1944—"to get three meals a day and make friends"—and served as a gunner on a tanker at Normandy. Then, in 1946, after a series of AWOLs, Arsenault was court-martialed, given an eight-year sentence (later suspended) and dishonorably discharged. Arrested later in Florida for stealing a half-dozen orang-

Taut with emotion, Arsenault speaks to a Lowell, Mass. employment center about the wages of crime.

es, he was sentenced to six years on the chain gang. He managed to escape, but then had to serve 39 months in the Atlanta federal penitentiary for it. Back in Massachusetts in 1952 he met another ex-con, Arthur Devlin. They and a third man plotted to rob a local Newton gambler, but the plan misfired when he and Devlin, both armed, marched up to the wrong house. In the ensuing panic, says Arsenault, he accidentally shot and killed the young lawyer who came to the door. "He flew at me," Arsenault recalls. "All I saw was a white shirt in the darkness. He tried to pull my gun toward him and it went off seven inches from his chest. He was dead before he hit the floor. I ran three or four miles through the snow, right into a cordon of police cars."

Now at a minimum security prison in Norfolk, Mass., Arsenault is appealing to have his sentence commuted. (His two accomplices were paroled in 1975.) Though he hopes to continue youth counseling as part of a work-release program, he now has another reason for wanting out: He plans to be married next month. The bride-to-be is Lorraine Christman, 40, a widowed mother of three children whose daughter Debbie introduced her to Arsenault following one of his high school appearances. Eventually, he says, he wants to build a "happy house for unwanted kids to give them love and discipline. Meanwhile, I want to be a father to Lorraine's children and get my self-respect back." Is he bitter about his 30 years behind bars? "Well, it's hard to survive any prison without broken bones and broken emotions," he says. "But I left all my bitterness on Death Row. Somebody answered my plea." GAIL JENNES

Another day's furlough at an end, Arsenault returns to prison (left), bidding goodbye to fiancée Lorraine Christman.

HOW COULD SHE DEFEND HERSELF AGAINST THE LURE OF

THE DEVIL ON HORSEBACK

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ROBERTA LEIGH LOVE IN STORE

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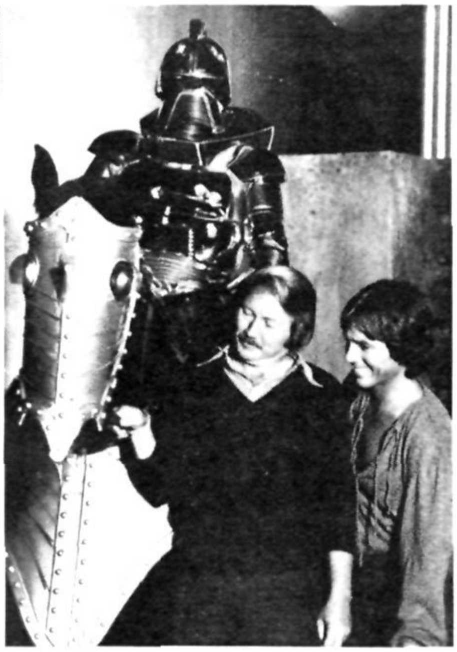
THERE'S HOPE FOR TEEN IDOLS YET; ONE OF THE FOUR PREPS GREW UP TO PRODUCE 'BATTLESTAR GALACTICA'

ELLEN GRAHAM



Above, Larson and Captain Apollo (Richard Hatch) check out a Cylon on the *Galactica* set. Back in 1956, Larson was the kid at right rear when Hollywood High classmate Ricky Nelson brought his guitar and sang along with the Four Preps. The rest of the group, from left: Ed Cobb, Bruce Belland and Marv Ingram.

I was a big man yesterday, but boy, you ought to see me now." So Glen Larson wrote and sang back in 1958. His *Big Man* made the hit parade, but as prophecy, boy, that was only the half of it. As one of the Four Preps, Glen had two other top sellers in the pre-Beatle '50s. But that was zilch compared to Larson's present status. At 41, he is the most prolific TV producer at Hollywood's No. 1 lot, Universal. His credits include one of the season's major new hits, *Battlestar Galactica*, plus *Quincy*, the *Hardy Boys*, the *Sword of Justice* and a flood of TV movies.

In the industry Larson's success is almost unequaled, although detractors charge that his talent is more imitative than creative: 20th Century-Fox is suing Universal, claiming that Glen's *Battlestar Galactica* is a rip-off of *Star Wars*. Larson was previously connected with two earlier series derived from movies: a *Butch Cassidy and the Sundance Kid* knock-off titled *Alias Smith and Jones* and the delightful *McCloud*, which came from Clint Eastwood's film *Coogan's Bluff*. With the *Galactica* litigation pending, Larson refuses to discuss the subject.

But artful cannibalization is what Hollywood is all about, and Glen is certainly a child of that town. While his divorced mother worked as a waitress, he haunted the NBC studios, picking up discarded scripts and producing the shows for neighbor kids in his garage. While at Hollywood High, where classmates included Yvette Mimieux and Sally Kellerman, he put together the Four Preps. "We were great at Four Lads and Four Aces imitations, and it was a good way to get out of class," says Larson, with excessive modesty. The first song he and fellow Prep Bruce Belland wrote, *Twenty Six Miles* ("Santa Catalina is waiting for me . . ."), made the Top 10. Larson believes that if they hadn't signed away the rights to some of their songs to Capitol, they might have become millionaires. Even so, they earned $50,000 apiece while still in their teen years.

Larson quit college after two years, but the Preps' schedule led to a lot of broadening travel. Then the ambitious Glen decided, "Your third time around the world, it gets a bit boring." So he bought a typewriter and started TV

CONTINUED

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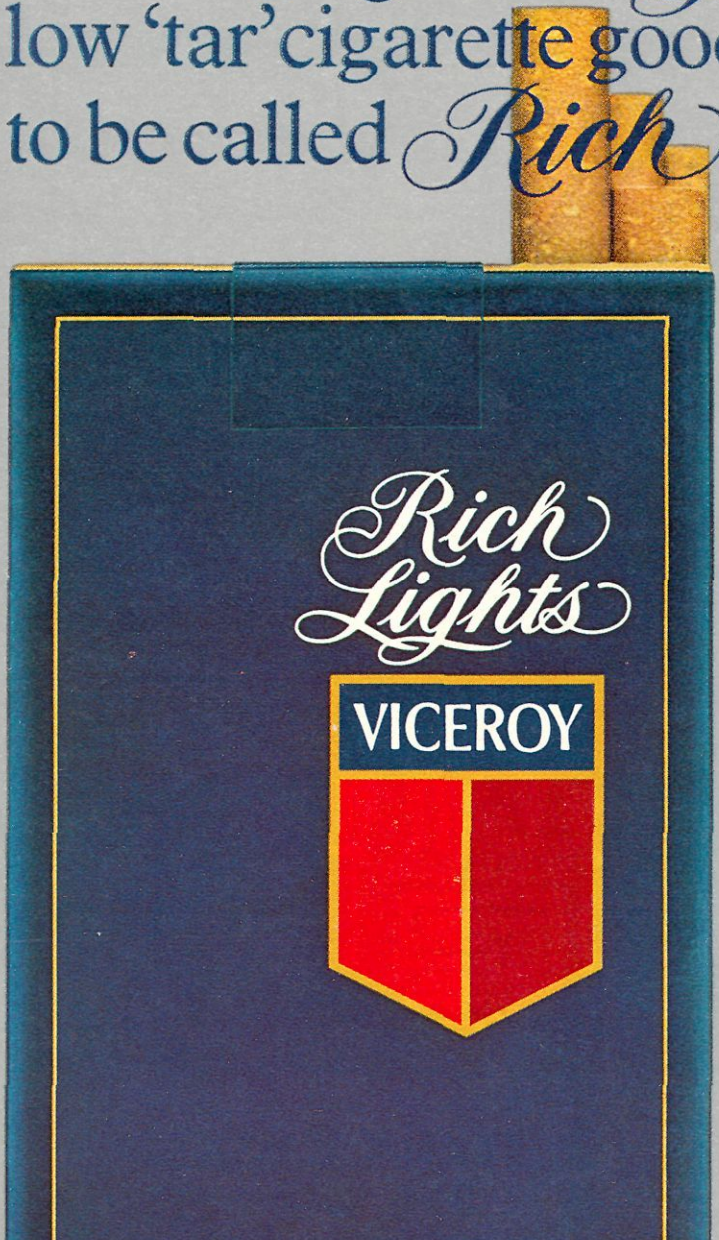
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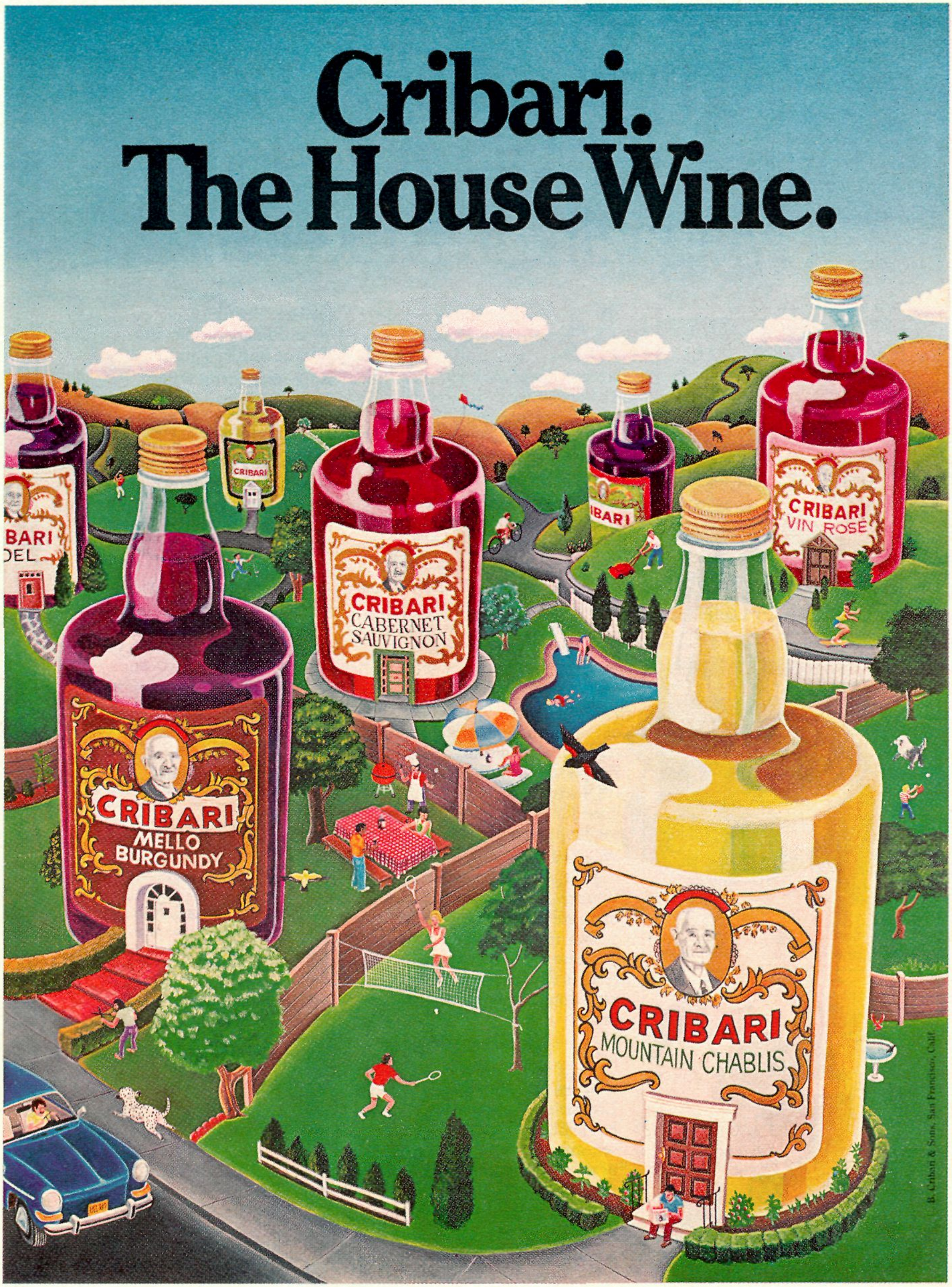
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80 years ago, Papa Cribari made a light, mellow wine to keep around the house just for Mama, his brothers, cousins and friends of the family. Today, Cribari is still just for family and friends. So if you've got the house and friends, we've got the wine.

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writing. He sold scripts and story ideas to *The Fugitive*, *Run for Your Life* and *Twelve O'Clock High*, and soon had a writer-producer contract with Universal. (Though Larson could now probably buy and sell the other three Preps before breakfast, they aren't exactly living off their scrapbooks either. Belland creates game shows for Ralph Edwards Productions; Marv Ingram teaches school; and Ed Cobb has a successful recording studio in Hollywood.)

Already a wholly owned subsidiary of Universal, the workaholic Larson aspires next to launch a studio of his own. "I have a lovely boat I have no time to use and a house at the beach I seldom see," he admits. "I am totally absorbed in television." There's a Betamax and a TV set in his limo, plus 88 more sets at his Holmby Hills estate. Two of them are built into the canopy above the bed so that Glen and his wife of 17 years, Carol, can watch different programs (she prefers talk shows) at the same time.

A Mormon who tithes his undisclosed but obviously monstrous income, he is now producing a miniseries on the church's founder, Joseph Smith. Glen has fathered six children, ages 1 to 16, all born in the spring. "You see," quips Larson, "I'm only home once a year—between TV seasons."

SUZY KALTER

TONY COSTA

Larson, who takes his work to Malibu on weekends, finds the TV pressure unnerving. "Sometimes I have nightmares."

Heavy Hitter

Ever wonder why some guys always seem to score? Well, girls are turned on by guys with a sexy image. So give yourself an edge—get into Angels Flight,™ the pant that started the disco look. The fit is snug and provocative; the material dressy gabardine; the feel—downright sensual. Add a matching vest and blazer, and you'll have to fight the ladies off.

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Any way you look at it, it's a winner!

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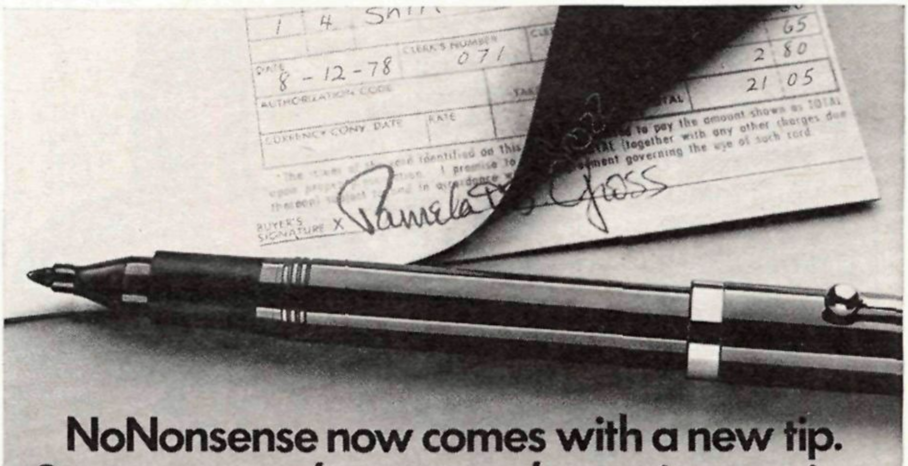

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It floats along the page like a fountain pen. Yet comes through like a ballpoint. It's the NoNonsense rolling ball pen. Same popular, refillable Sheaffer that gives you a choice of 8 colors and sells for only $1.98—but now with a great new tip. Now NoNonsense is even more no-nonsensical.

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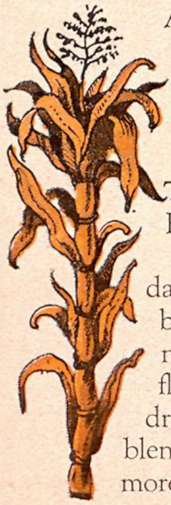
RUM REVELATIONS.

Surprising facts every rum drinker should know.



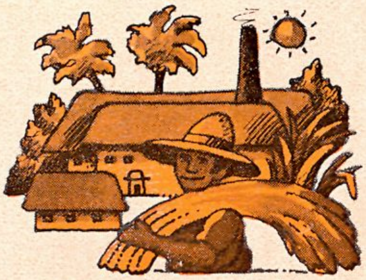
Ah, what rum drinkers don't know about rum. So Myers's thinks it's time to raise some eyebrows.

The first fact of rum. Rum comes in three shades: white, gold, and dark. Some light rums are blended to have a barely noticeable taste. Their flavor might fade in the drink. But Myers's is blended specially to be more flavorful. The Myers's comes through the mixer.

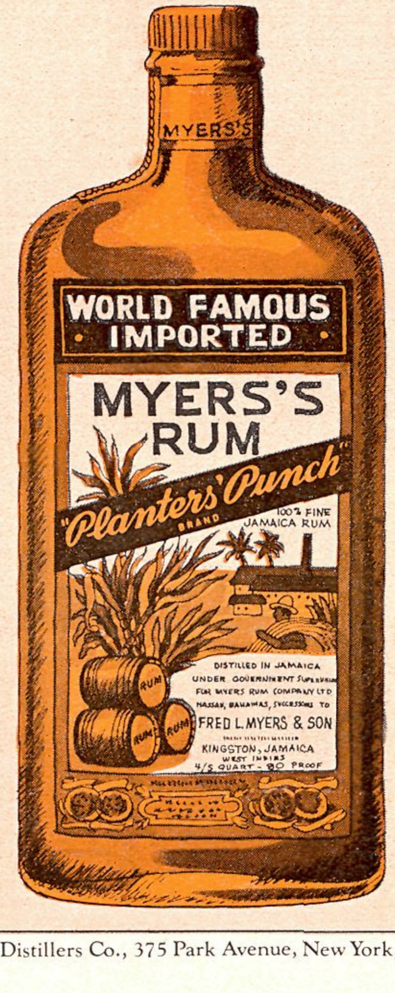
Another surprise.
Dark rum isn't any stronger than light rum. Both are the same alcoholic proof. So Myers's isn't any stronger, even though it has a tastier rum flavor.

More revelations.
Myers's is more expensive. It's imported from Jamaica where it's made slowly, in small batches. The richer taste is worth the time. And the price.

Still another little known fact.
Caribbean bartenders mix Myers's into exotic drinks made with lighter rums. They trust Myers's to enhance the flavor. So discover for yourself the dash that Myers's adds to a simple Rum & Cola. The extra punch Myers's adds to a Planters' Punch. Here are the recipes for your pleasure.



Myers's Planters' Punch:
Combine in shaker, 3 oz. orange juice, juice of ½ lemon or lime, 1½ oz. Myers's. Add 1 tsp. superfine sugar and dash of grenadine. Shake well and serve in tall glass filled with ice. Add orange slice, cherry.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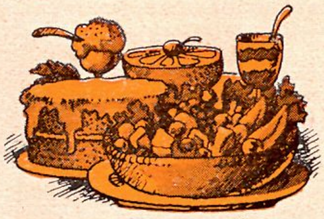
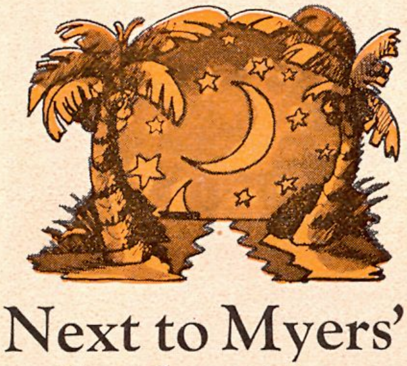
Myers's Rum and Cola:
Into a highball glass, add 1½ oz. Myers's Rum. Fill glass with cola beverage. Add slice of lemon or lime, and stir.

And finally, one last point.
Dark rum is better to use in cooking than light rum. Myers's *adds a fuller rum flavor to foods.* Try sprinkling Myers's over grapefruit halves. It's a simple way to create an interesting first course. Myers's makes so many rum recipes even more delicious.



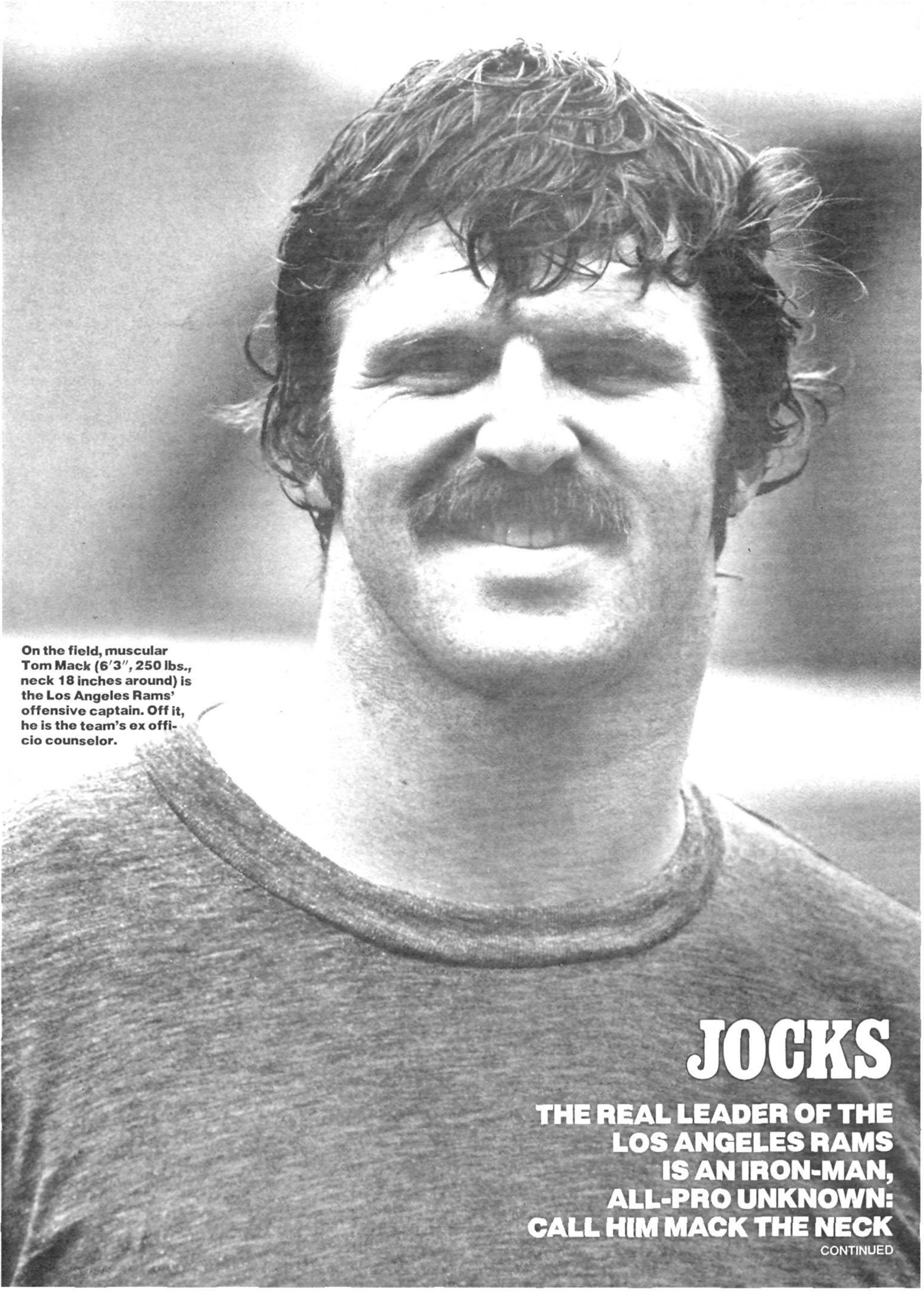
So now that you know the facts, your choice should be clear: Myers's Rum.

Because if you like rum, it's time you discovered the pleasures that wait for you in the dark.



Next to Myers's All other Rums Seem Pale.

Imported by Seagram Distillers Co., 375 Park Avenue, New York, N.Y. 10022, 80 Proof.



MARK SENNET/CAMERA 5

On the field, muscular Tom Mack (6′3″, 250 lbs., neck 18 inches around) is the Los Angeles Rams' offensive captain. Off it, he is the team's ex officio counselor.

JOCKS

THE REAL LEADER OF THE LOS ANGELES RAMS IS AN IRON-MAN, ALL-PRO UNKNOWN: CALL HIM MACK THE NECK

CONTINUED

'No question that backs get more attention,' says Mack. 'Football is very humbling'

For the last 13 years Tom Mack of the Los Angeles Rams has spent every fall Sunday afternoon (or Monday night) being stomped, slapped, pushed, pulled, run over and flung to the ground—not to mention the occasional bite or gouge—often by men who outweigh him by 25 pounds. (That alone is frightening enough, since Mack goes about 250.)

So the wonder is not that Mack, at 34, has played in 174 consecutive regular season games as an offensive guard or that he has been named All-Pro seven of the last eight years. Nor is it that he has remained lucid through all the punishment.

What's genuinely remarkable is that even now, when the Rams have won their first six games and look like real Super Bowl prospects, Mack, their captain, is almost totally anonymous. "Most people," he reflects, "don't pay much attention to guards. They don't know who the hell you are."

It is sad but true, despite the fact that his 174-game streak is one of the longest ever by a regular offensive player. (Minnesota defensive tackle Jim Marshall's record has reached 256; players on defense, as the aggressors in most contact, are hurt less frequently.) Mack estimates that in nine of every 10 games he suffers some kind of injury. "Once," marvels Ram teammate Jack Reynolds, "Tom played in a game with braces on both knees for torn ligaments. He squeaked when he walked."

One of Tom's major tasks on field is to protect his quarterback—usually Pat Haden, a relatively minuscule 5′11″, 182 lbs.—from a similar fate. Naturally, Mack is concerned with the game's escalating violence. "I came into professional football," he recalls, "at probably its cleanest level. That was 1966. Then it was almost an unwritten code that you could play as hard as you wanted, but that you would not try to hurt anyone. It was probably the changes in the rules four or five years ago which ended all that, plus changes in the stakes."

A key rule change, Mack says, made it legal for offensive linemen to extend their arms while blocking. This has led to increased holding and retaliation by frustrated defensive players. "The changes were intended to get more scoring back into the game," Tom notes. "But it's a much dirtier game now, and that's unfortunate. Actually, most dirty play is just a cover-up for not being able to do the job properly."

This year the Rams changed coaches before the season began and Mack's role as captain has expanded to off-the-field counseling. "Tom," says his fellow offensive guard, Dennis Harrah, 25, "is the best leader the Rams ever had. If something, anything, is wrong, people go to Tom. He just cares. Football is a selfish game, and that's one trait few ballplayers have."

Mack has no plans to coach, though. A native of Cleveland, he is the son of the late Ray Mack, the second baseman who with Lou Boudreau gave the Cleveland Indians one of baseball's best double-play combinations in the 1940s. At the University of Michigan, Tom led the Wolverines to a victory in the 1965 Rose Bowl and earned a degree in mechanical engineering. Off-season, he works for a San Francisco construction firm, most recently on a nuclear power plant for Southern California Edison.

Though he makes considerably more than the average offensive lineman's salary of $52,250, Tom will leave pro football within the next few years without regret. "I never thought I'd be going into the entertainment industry," he jokes. "I'd always planned on a job in the real world." ELEANOR HOOVER

The Rams' No. 65 hits what pros call "the pit" against Houston, below. A teammate calls Mack "a real gutsy guy."

That's Mack being unnecessarily roughed up by his wife, Anne, and daughters Kristan, 9, Katy, 7, and Carolyn, 4.

Photographs by Bob Straus

FIAT PLEASANT SURPRISE #9

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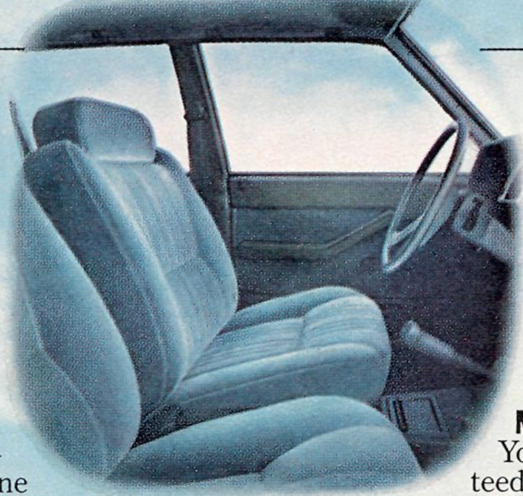

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Your new Brava is a masterpiece of European craftsmanship. That craftsmanship keeps showing up in one pleasant surprise after another. Probably the most pleasant of all is the first one.

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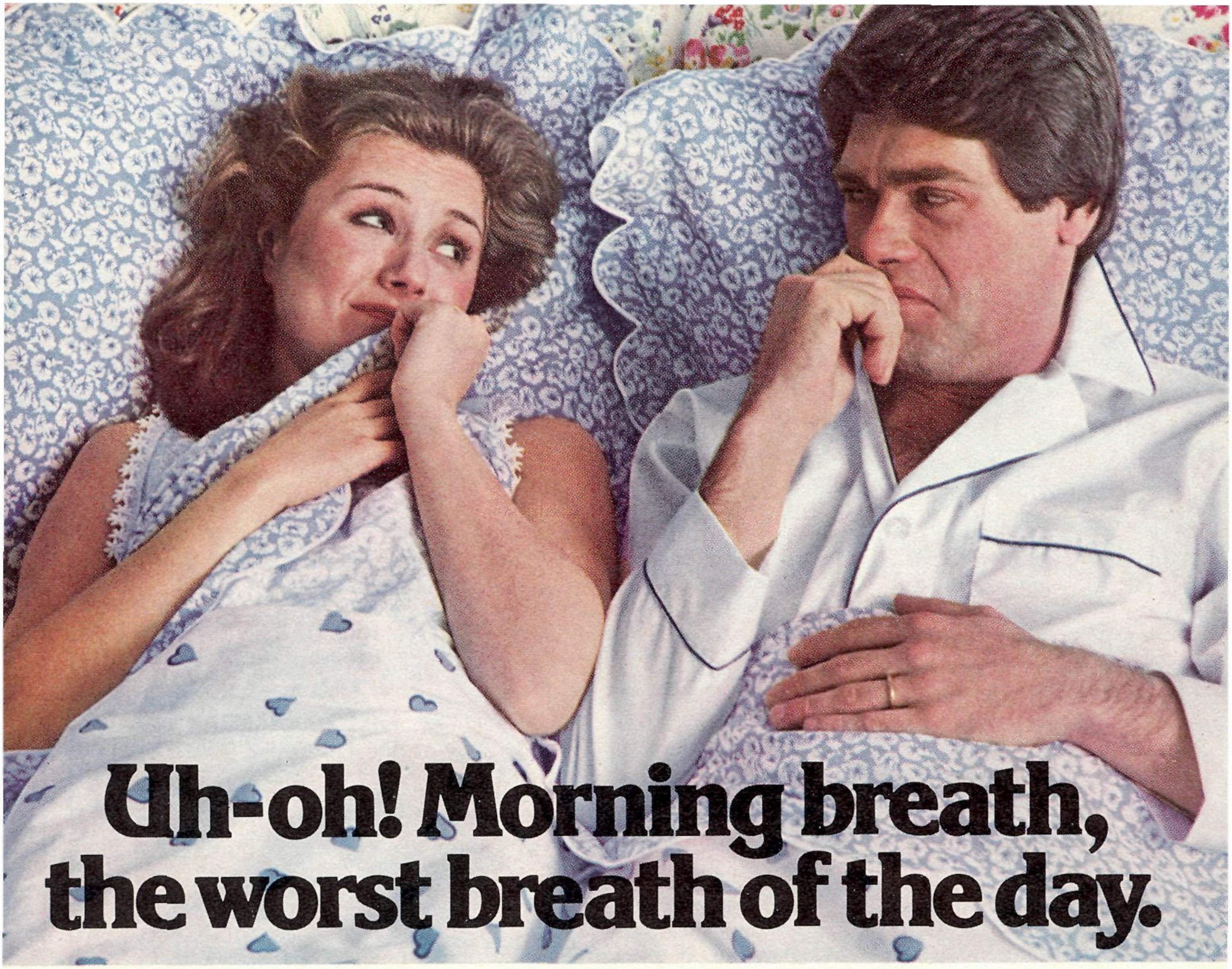
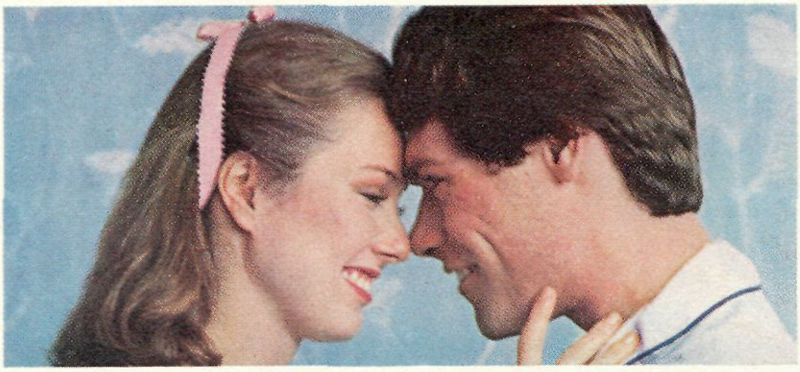
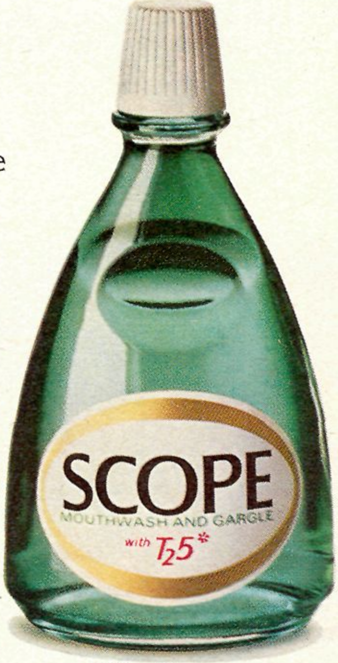


Uh-oh! Morning breath, the worst breath of the day.

Overnight, a pasty film covers your mouth, teeth, gums. You wake with the worst breath of the day. But Scope® will fix it. Not even the leading antiseptic mouthwash cleans your mouth better. And Scope leaves your breath minty-fresh, not mediciney. Tomorrow, give yourself the pleasure of waking up to Scope.





Scope fights morning breath and leaves your breath minty-fresh, not mediciney.

© 1978, The Procter & Gamble Company

CHANCES WERE THAT JOHNNY MATHIS WOULD NEVER HAVE A NO. 1 HIT— BUT WONDERFUL, WONDERFUL, HE DID IT

HAPPY

One day last spring, after Johnny Mathis had released his 75th album or so ("I've lost count," he admits), he got a call from singer Deniece Williams. The two of them had recently cut his first-ever duet, *Too Much, Too Little, Too Late*, and it had popped up on the charts at No. 122. "She said, 'We're on our way to No. 1!' " Mathis remembers. "I said, 'I like your enthusiasm, Deniece, but you're crazy.' "

At the time, Mathis' pessimism seemed justified. In a career that began more than two decades ago with ballads like *Wonderful, Wonderful* and *Chances Are*, Mathis had racked up eight gold LPs, including a *Greatest Hits* album that spent a record-shattering 490 weeks as a *Billboard* best-seller. In all, he had been represented on the charts longer than any performer except Frank Sinatra, topping both the Beatles and Elvis. Yet, astonishingly, he had never had a No. 1 record. Then, as Mathis watched in amazement, *Too Much* crept steadily to the top of the heap. Now his follow-up LP with Deniece, *That's What Friends Are For*, is itself an across-the-charts hit, for the first time attracting large numbers of blacks

CONTINUED

SAM EMERSON

Johnny finally hit the top of the charts after teaming with Deniece Williams, above. At right, passionate golfer Mathis fishes an errant ball out of the pool at his Hollywood Hills home.

BRUCE W. TALAMON

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No wonder.

How often does a car come along with the Rabbit's combination of engineering, performance, space and handling?

And when you realize that even General Motors named our Rabbit the best of five economy cars tested, including one of their own, it's not surprising that the Rabbit became the best-selling import in Detroit.

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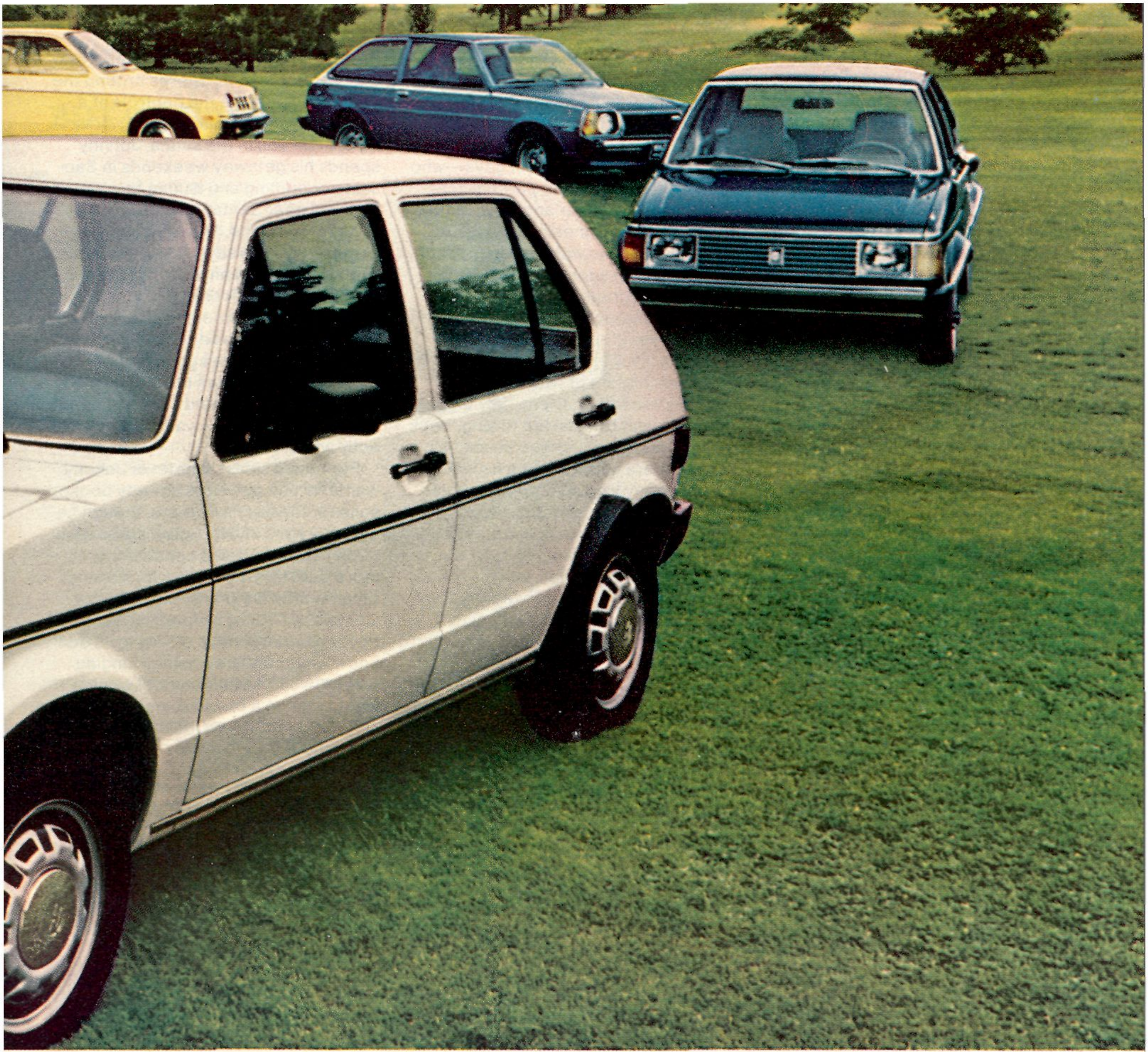
But to look like a Rabbit



is not to be a Rabbit.

The Rabbit is available with a C.I.S. fuel-injected engine. The copies aren't.

Not all the copies match our Rabbit's room. For example, the Ford Fiesta has only 2/3 as much trunk space as the Rabbit. As a matter of fact, the Rabbit has more trunk space than a $90,000 Rolls. And more passenger space than 35 other cars on the market.

And after testing the 13 most popular '78 economy cars in America, here's what the editors of Car and Driver had to say: "The Rabbit's total design is more astute than that of any other car in this test ... And painstaking year-to-year refinement has made the Rabbit good at everything it does."

Of course, this excellence has a price. The Rabbit costs slightly more than its imitators. But as the editors so aptly put it, "...the Rabbit delivers on the investment."

Four years ago, other car manufacturers bought our Rabbits by the dozens. Then took them apart to see how we did it. Now we're beginning to see the fruits of that labor.

One of these days, they may even get it right.

VOLKSWAGEN DOES IT AGAIN

to Mathis' mostly white audiences.

Reborn at 43, Mathis is just as trimly handsome and flab-free today as when he was invited to the U.S. Olympic trials as a high jumper in 1956. His honeyed baritone has lost only two notes at the top of the register, he claims, and is "fuller and rounder" than when it leaped to high C. Mathis works out and plays golf (with a nine handicap) every day and has contributed so generously to the Hollywood YMCA that an exercise room there is named for him. (Another of his charities is the L.A. Health Clinic for Gay People. "It's where you go to get your VD shots," he explains. "It's a great thing for young people—not just gays—who are afraid to go to their parents.") A passionate gardener and chef, Mathis cooks all his own meals, even taking his pots and pans with him on the road. At out-of-town supermarkets, Mathis dodges autograph hounds "by going like Grant through Richmond," says an aide, "never stopping once."

In 1958 Johnny set hearts aflutter as a teen idol. Now his fans are older—and he has crossed over to the soul charts.

JON BRENNEIS

Mathis grew up in San Francisco, one of seven children of two domestic workers. His father, Clem, "my biggest hero, the reason I started to sing," was an amateur musician who started his son on opera lessons when he was 13. Later Johnny won an athletic scholarship to San Francisco State and even considered becoming a phys ed teacher. But at 20, singing at a Sunday afternoon jazz club jam, he was spotted by a Columbia Records executive. Mathis turned down the Olympic tryouts to go to New York and cut his first record.

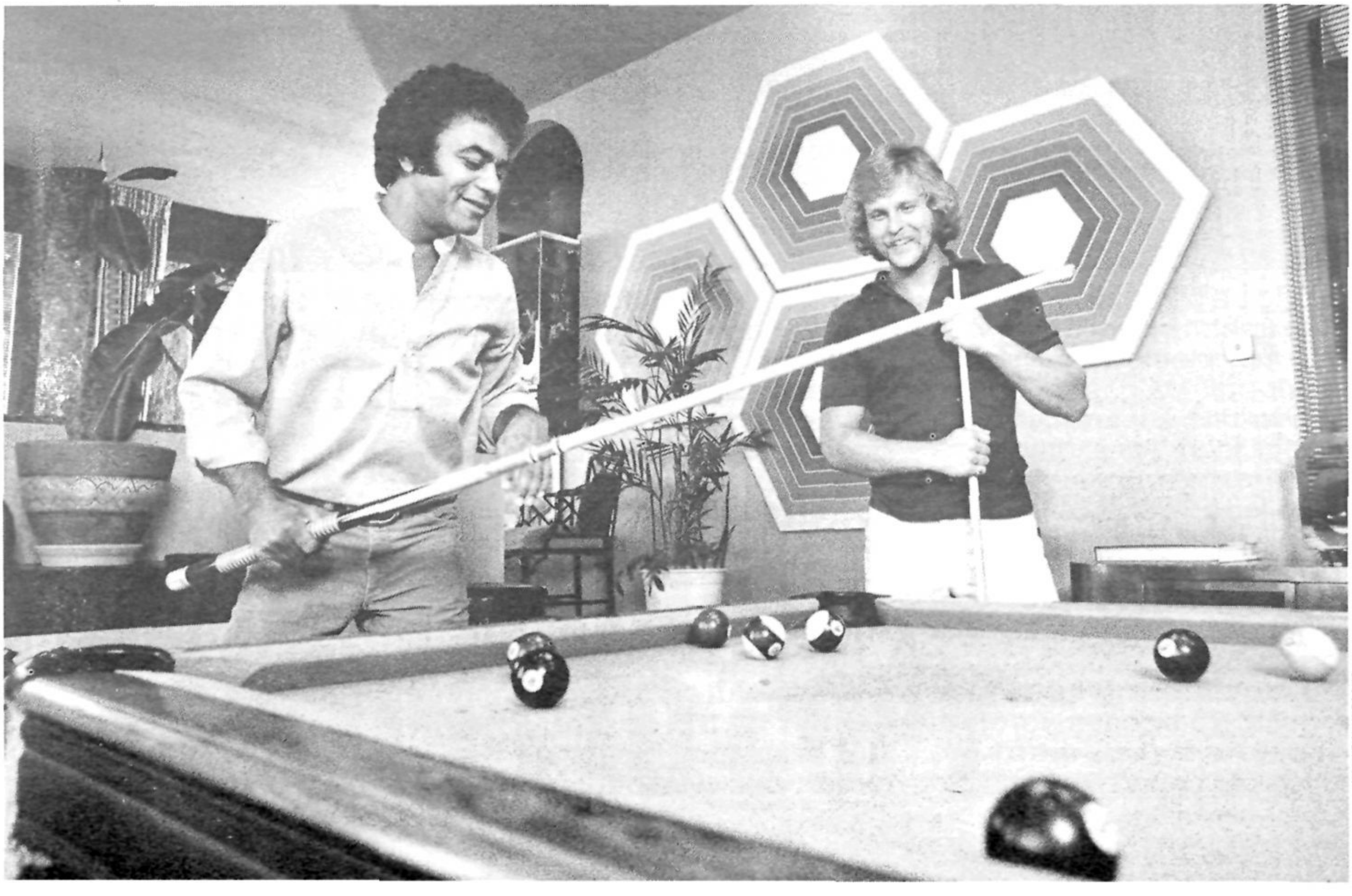
For the past 17 years Mathis ("John" to his pals) has lived in a Hollywood Hills house once owned by actress Jean Peters. (Among its features: an underground passage frequented by a furtive Howard Hughes before he and Peters were married.) Two Oriental exchange students do chores around the house and operate the controls of a security system that includes 17 TV sets, even one in the sauna. Johnny spends his getaway weekends in Sausalito or hunting and fishing on a ranch he owns near Santa Barbara.

As for romance, "I'd rather sing about it," Mathis says. "I'm as romantically inclined as anyone, but I've never had a relationship that's lasted longer than a few months. I love kids, but *I* have *50* nieces and nephews, and I figured a long time ago that was enough. The situation I'm most comfortable in is single and single-minded. Marriage is sharing. I want to do exactly what I want."

For now, at least, whatever Johnny wants he can get. He is already booked solid for the next two years, though he avoids Vegas and its noisy, inattentive audiences. He is also considering more duet LPs, perhaps with his longtime favorite Barbra Streisand. Like Como and Crosby before him, he may never have to give up crooning. "I don't know why I can't be onstage singing when I'm 65," Mathis says. "I wouldn't want to be on a farm raising cows."

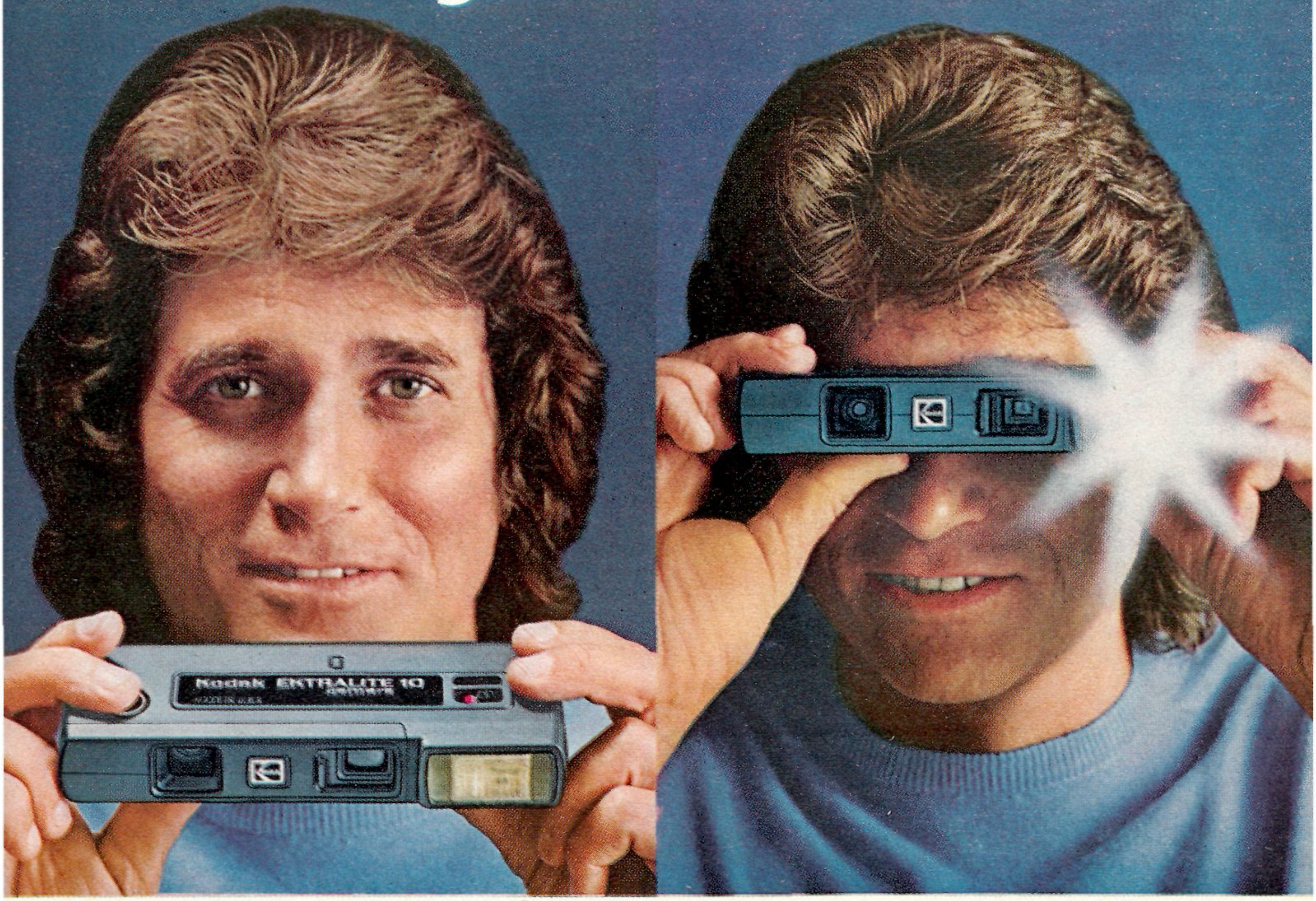
ROBERT WINDELER

Turned off by Hollywood's screening room set, stay-at-home Mathis hustles Wayne Saline, his personal assistant.



BRUCE W. TALAMON

Ready. Aim. Flash.



Introducing the Kodak Ektralite 10 camera. With built-in flash.

By day it's a simple aim-and-shoot camera. But by night, it's Ektralite, the new Kodak Ektralite 10 camera.

Convenient built-in electronic flash. Get sharp, clear pictures indoors or out. Day or night. And always have your flash with you.

Action-stopping flash. Run. Jump. Hop. Skip. Even throw a ball. The Ektralite camera's built-in electronic flash can freeze just about anything or anybody. And do it at 1/1000th of a second.

Ask your photo dealer about Ektralite 10, a new Can-Do camera from Kodak.

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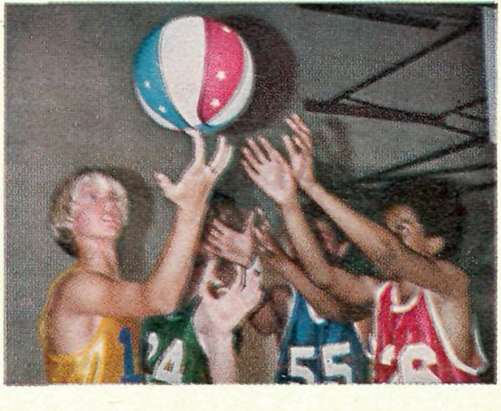
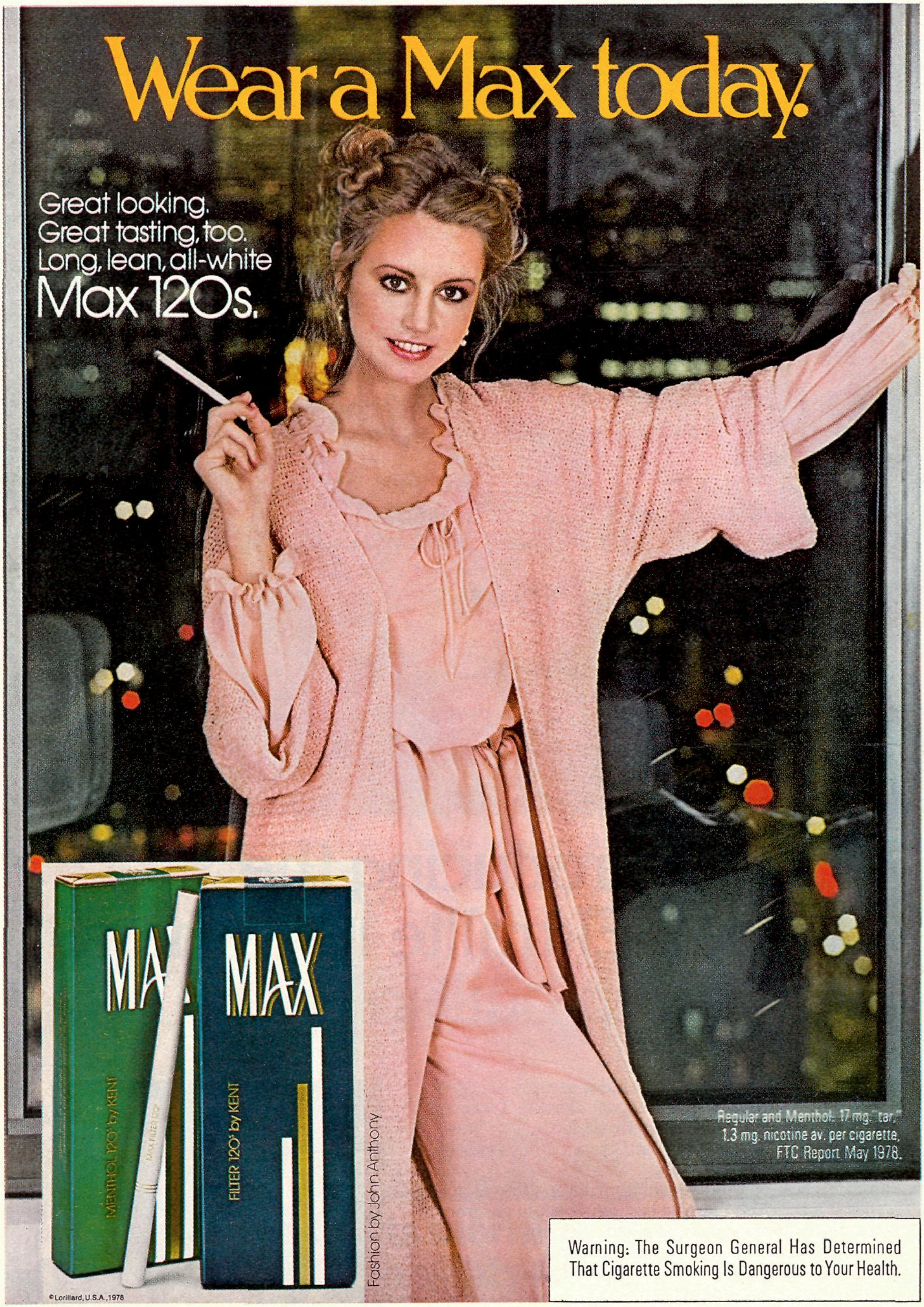
Stop action indoors with a built-in flash.

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Monteith (left) and Rand break each other up offstage as well as on. "If we saw each other all the time," says John, "we'd go crazy."

THE NICHOLS AND MAY OF TODAY CALL THEMSELVES MONTEITH AND RAND

Photographs by Raeanne Rubenstein

CONTINUED

'Fame is fun,' says she, 'but I want to see a little of the fortune'

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Until very recently the résumés of John Monteith and Suzanne Rand made for very quick reading. His went something like: out-of-work actor, ex-radical. Hers listed more addresses (nine) in the past six years than jobs. All that was before they teamed up to become the most refreshing young comedy couple since Mike Nichols and Elaine May. (And certainly the hottest since Stiller and Meara decided to try to become Lunt & Fontanne.)

Monteith & Rand first began to land steady work last January in New York nightclubs, culminating with a four-week, $6,000 midsummer stint off-Broadway. Gaga reviews led to an appearance (co-starring with Diana Ross) at President Carter's $1,000-a-plate birthday fund raiser last month. Along the way came overtures from TV heavies like Norman Lear and Fred Silverman—and a Johnny Carson gig this month. Later this fall they'll crash the last threshold: Broadway.

"It's no fluke," insists the sandy-haired, gap-toothed Rand. "It wasn't just a case of sitting around and getting high." She pauses, emits a throaty laugh. "Or was it?" Both 29, they draw a lot of their humor from the drug culture. "We find it easy to write about drugs," explains Monteith, "the way other people write about bars." Topic A, though, is men and women (not to mention gays and transsexuals). Offstage Monteith and Rand are lovers but not, as the country song goes, of each other.

In the tradition of Nichols and May (a comparison they eschew but find highly complimentary), they use no props, write their own material and devote a goodly portion of their 90-minute show to improvisation. Audiences have asked the two to imagine themselves in such disparate locales as the White House, the Taj Mahal, the Garden of Eden and, nothing being sacred, Studio 54. "If I were to get in there," figures Suzanne, "the janitor would try to pick me up."

It was not so very long ago that Broadway was nothing but a chimera, a well-lit street in another town. Monteith and Rand have survived periods that are more fun to look back on than live through. Take Christmas 1972 in Cambridge, Mass. "We stole a tree," recalls Suzanne, "used a washing machine as a stand, made stars out of Q-Tips and lived on Swiss Miss." The big present was a boar bristle toothbrush.

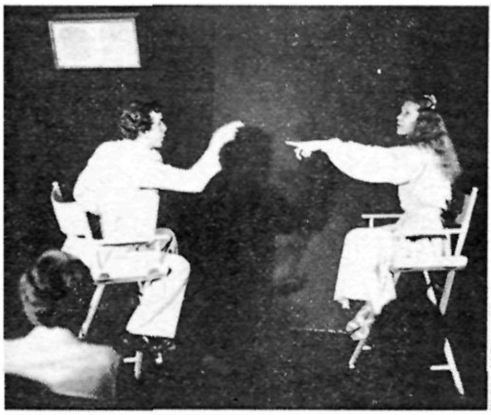
Poverty has been a way of life for both halves of the act, as well as for their paramours. For the past six years Suzanne (née Eckmann) has been living with bass player/restaurant manager Spider Rand and his 8-year-old son, Reuben. She believes in monogamy but not marriage, and as for her use of Spider's surname, she explains, "It sounded better." Adds Spider, "It's handy to have an alias when you're broke." Suzanne claims pre-restaurant she used to "wake up and shake her fist at the sky like Scarlett O'Hara and say, 'As God is my witness, I'll never go hungry again.' " About his hard times, Monteith cracks, "I wanted to go into armed robbery, but didn't have the props." Last month he set up housekeeping with his lady of two and a half years, struggling songstress Linda Langford.

The comics met in 1972 when Monteith was a long-haired, bearded revolutionary ("I looked like Grizzly Adams") skipping performances at the Proposition in Cambridge to stage demonstrations. "Right away she knew I was cool," he remembers. "And my first impression was, 'Hey, here's a foxy chick.' On second thought, I didn't use the word 'foxy.' I was too enlightened." Four years later, when she got an offer to open (for $100 a night) for Langford's jazz/rock group, Jade and Sarsaparilla, on Cape Cod, Suzanne immediately recruited John. The act was thrown together in three days. They knew that they had meshed only the following summer when they were fired. Huh? The crowds were so attentive they weren't buying enough drinks. "Also," adds John, "most of them got high before they came in."

Suzanne credits her father, who once sold circus tents, with developing her sense of humor. She began in showbiz as a torch singer in Waukegan, Ill. and, after majoring in theater at Missouri's Stephens College, performed with Chicago's Second City until meeting Monteith. He had been raised outside of Philadelphia, which was "just like growing up anywhere else except not as nice," and wanted to be a song-and-dance man. As a theater major at Boston U, however, he was encouraged to be more serious.

Monteith and Rand are all-night peo-

Monteith gives roomie Linda Langford a lot of lip while unpacking his "superstar accoutrements" in their new Manhattan pad.



JACQUELINE F. VLCAN

Their satire, showcased at Manhattan's Theatre East, is sneaky but not savage. Notes Suzanne: "We don't rip to shreds."

ple, seldom rising before noon and leaving the details of everyday existence to their respective live-ins. "We like to think it's our overriding artistic natures," ventures John. "Actually, we're just lazy." When the Broadway dough starts rolling in, Rand plans to "be like the good fairy and get things for people who have always been nice to me." A longtime pinball freak, she hopes to treat herself to a rare and wonderful "Paul Bunyan" machine. For Monteith, the first splurge will be a tropical getaway. "We have no idea where all this will lead," says Suzanne, "but it sure is a trip finding out."

MARK DONOVAN

The Rands (and Rover) walk past Spider's eatery, the Turtle Cafe, just a spoon's throw from their cheap Cambridge digs.

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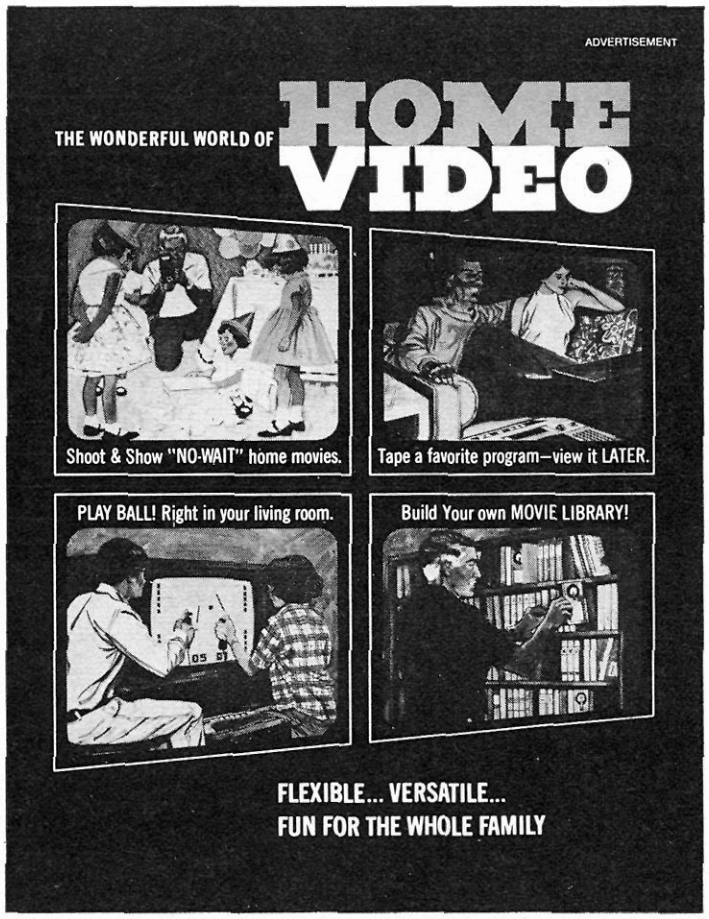
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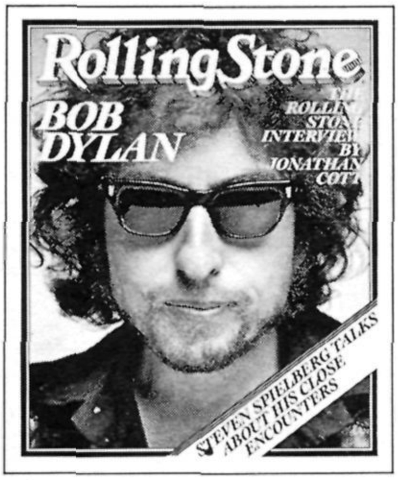
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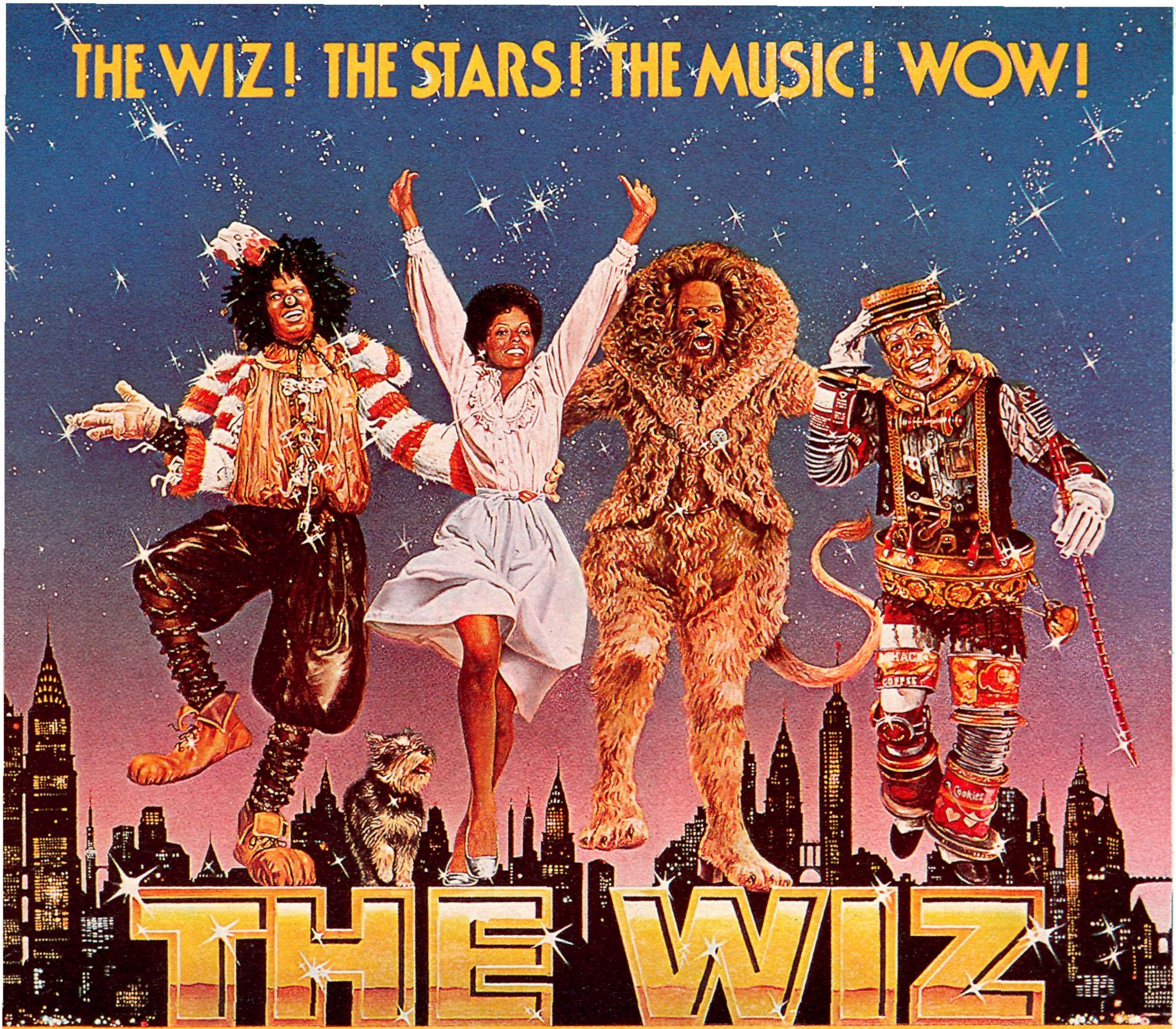
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Photographs by Terry Arthur

A CON MAN WITH A CAUSE, CURATOR CLEM CONGER BEGS, BUYS AND BORROWS FOR THE WHITE HOUSE

CONTINUED

Flattery gets him everywhere: his White House tours for potential donors make them want to salute the flag

Clement Conger may look like a mild-mannered bureaucrat, but to the museum world, he's Nathan Detroit. Former Attorney General Elliot Richardson claims that Conger has "the talents of an Oriental rug dealer, a horse trader and a Florentine merchant." S. Dillon Ripley, Secretary of the Smithsonian Institution, calls him, with envious affection, "the Grand Acquisitor." Rightly so.

In 18 years Conger has managed to wheedle $26 million worth of antique furniture, paintings, china, silver and sculpture out of American citizens for use in the White House and the formal diplomatic reception rooms at the State Department in Washington. Conger's title is Curator at both places, but what he does, essentially, is beg. Dowagers are persuaded to hand over ancestral highboys; captains of industry forget greed and remember public relations; even dealers are made to see that beauty in Washington is their concern under the spell of the artful Conger.

"I'm the big extravert in this field," says Conger, 66, whose courtly manners have won him the nickname Sir Clem. "Sometimes museum directors are not as successful because they just don't hustle as hard." In his work, Conger finds, flattery gets him everywhere. So does a three-point rationale he thrusts on potential donors: "One, it's a tax deduction; two, it's patriotic; three, it's a matter of family pride." The pitch may come over lunch at Washington's elegant Sans Souci (Conger has no expense account, and the IRS has audited him three times for the size of his business entertainment deductions) or during one of his awe-inspiring tours of the White House. "They always give me a chill and, just like a Boy Scout, I want to salute the flag," says hard-boiled Manhattan antiques dealer Harold Sack, who has been persuaded to donate eight pieces. To women, Conger makes sensuous noises about the beauty of the furniture; to men, he speaks of sound investments. To everybody, he says: "Call me collect."

In 1932 Clem and his mother danced at a ball commemorating distant cousin George Washington. She died at 103.

V. M. HANKS JR.

If it weren't for Clem (at left in San Francisco in 1960), the Queen of Thailand wouldn't know how to ice-skate.

Conger was Deputy Chief of Protocol at State in 1960 when he showed the Secretary's wife, Mrs. Christian Herter, around the reception rooms on the top floor of the department's new headquarters. One look at the motel-modern decor made Mary Herter throw up her hands in despair. The rooms could obviously not be transformed in time for that night's dinner, but on the spot, the genteel Conger offered to redo what he could.

A decade later the nine rooms were refurbished in the style of 18th-century aristocratic America, a collection that ranks among the finest in the country. At that point, President Nixon asked Conger to bring his special touch to the White House. "I wasn't keen on the idea," Conger says. "I'm a fund raiser, not a decorator." But he ended up with two jobs, two offices and one paycheck amounting to $47,500 a year.

JFK's funeral was a complex protocol job. Conger, then at Arms Control, was called *in to escort Truman and Ike.*

The White House was quite a different challenge from the State Department. Until 1950 Presidents simply moved in with their family furniture, then moved it out again. Under Truman, the house was furnished modestly and not altogether tastefully from B. Altman in New York. Mamie Eisenhower started collecting American Federal furniture. Jacqueline Kennedy Onassis got most of the credit for renovating the Executive Mansion—perhaps unjustly. "I'm fond of Jackie, but she was a naughty girl," claims Conger. "She gilded the great silver chandeliers in the State Dining Room, much to Mrs. Eisenhower's horror," he confides, and she brought in a French designer named Boudin "who knew nothing about American period houses. Sometimes the Kennedy administration would settle for good things rather than great. We accept only the great."

Congress appropriates no money to furnish the White House, a shortsighted attitude when diplomatic impact is considered, Conger declares. "Kings, queens and prime ministers marvel when told these pieces are American," he says. "They thought we had no culture." Besides showcasing 18th- and 19th-century American taste, the antiques also serve as conversation pieces when, as Conger puts it,

CONTINUED

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James Keene, a Michigan businessman, ponders a Conger appeal. He's already given three paintings from his collection.

A Conger scoop was landing Peg Breyer (with son Henry) of the ice cream fortune. She has given cash and a Chippendale.

"diplomatic language falters."

A compulsive raconteur on the subject of the White House, Conger tells of a meeting between President Theodore Roosevelt and the Japanese ambassador. The opening chitchat dwelt on the rare American china they were using for tea. Unused to the handle, however, the fumbling ambassador dropped his cup and broke it. Roosevelt immediately let his cup fall to the floor, muttering, "They *do* break easily." That was good protocol, but Conger cannot be so casual. "We don't leave many knickknacks around," he says, because even at the most elegant presidential parties, things like ashtrays have a way of disappearing. When a Nixon staff member broke the back of a Duncan Phyfe chair, Conger sent him instructions on "the proper way to sit," plus a bill for restoration.

Descended from John Conger, who arrived on American shores in his own ship in 1661, and William Ramsay, the Lord Mayor of Alexandria when Virginia was still a colony, Conger was born to a country doctor and grew up on a Virginia farm. The family had breeding galore but very little cash; young Clem dropped out of George Washington University after three years to attend a more useful business school. While earning $80 a week as office manager of the *Chicago Tribune*'s Washington bureau, he was a regular on the debutante social circuit. Sailing to Europe third-class on the *Normandie*, he dined and danced in first class every night. "As long as you've got a dinner jacket and know how to hold a fork," he says, "there's no limit to where you can go."

Drug manufacturer Henry McNeil, one of Conger's fund raisers, was a guest at an 18th-century banquet. It cost Clem $154 a head but he cleared $360,000.

Conger was a major in the Army in 1947 when he met Lianne Hopkins, a beautiful blond Radcliffe graduate, daughter of the founder of General Dynamics and descendant of both John Alden and Stephen Hopkins, Rhode Island's signer of the Declaration of Independence. Their marriage would meld the historic blood of the Northern colonies with that of the South; unfortunately, Lianne found Clem stuffy. "Then I quoted her the line from Beatrice Lillie's play: 'It's better with your shoes off,' and she didn't think I was so bad after all." They were wed in 1948.

After the war a former Army superior beckoned Conger to the German desk at the State Department. Eight years later he moved to the Protocol Office. As Deputy Chief for seven years, he staged a lion hunt in California for the King of Nepal, enlisted the Air Force Academy band to play while he taught the Queen of Thailand to ice-skate in Colorado and, on a cross-country tour with King Frederik of Denmark, lined up pools where the tattooed potentate could skinny-dip discreetly.

Conger's most taxing protocol as-

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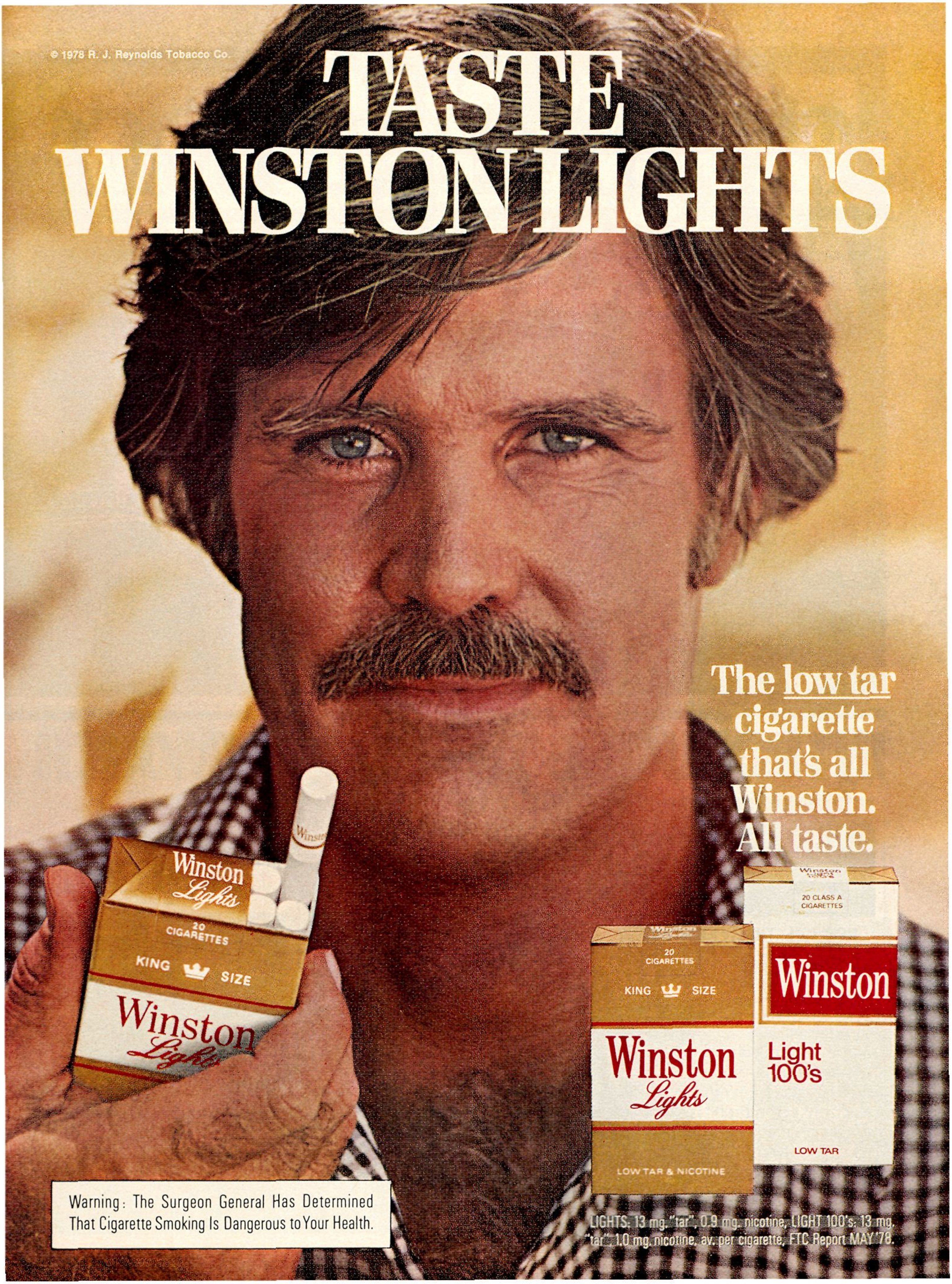
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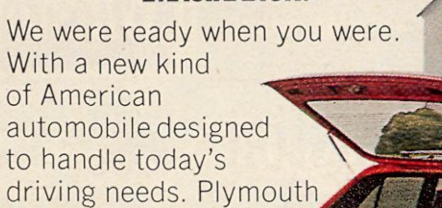

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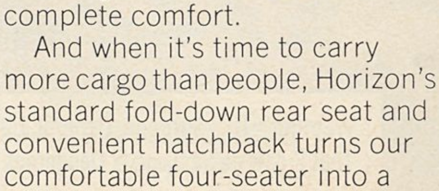

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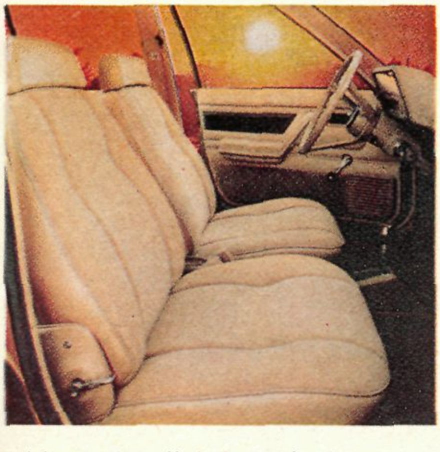

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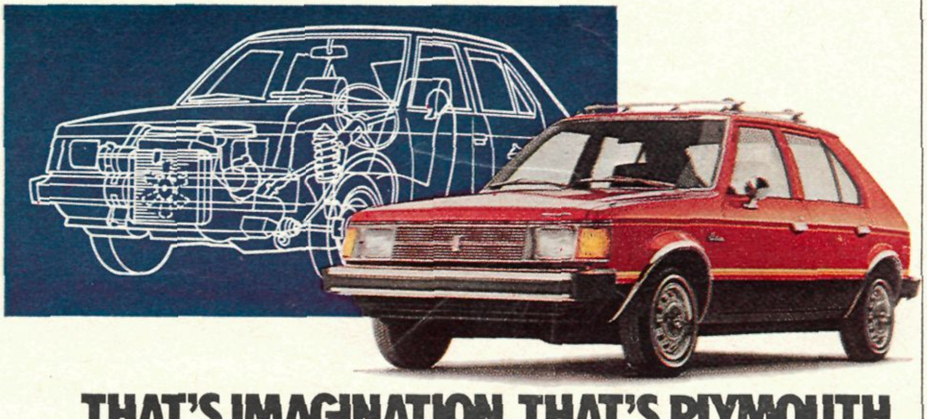

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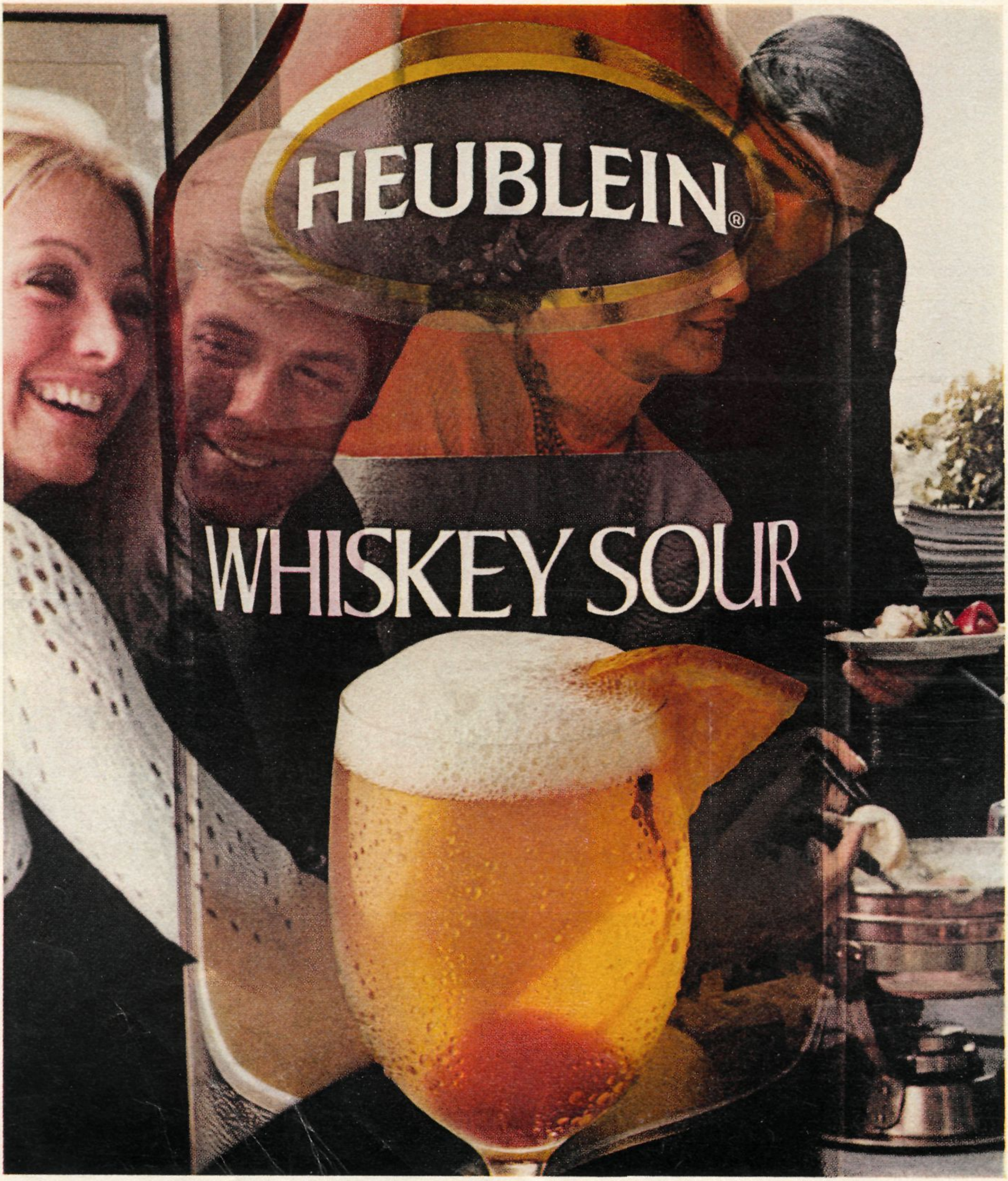

TRY IT...ALL THE LIQUOR'S IN IT. THE HEUBLEIN WHISKEY SOUR.

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signment came with President Nixon's 1969 trip to Paris. Sargent and Eunice Shriver, then the ambassadorial couple, had put all the formal embassy furniture in storage and done over the residence in white wicker, avant-garde art and political posters. Nixon aides thought the decor hardly appropriate for a return state dinner for President de Gaulle. Working eight days and nights, Conger hauled the antiques from the warehouse, borrowed $100,000 worth of Savonnerie carpets, cleaned and rehung a portrait of Lafayette, imported art and statuary from Washington and flew in the Truman china and the Monroe flatware on the plane with the President. As a result, he recalls, "Some guests thought they were in the wrong house."

Now, with a staff of six, he bird-dogs antiques for more permanent display —plus cash to buy them. Donors can simply turn in the goods (as *Washington Post* editor Ben Bradlee did with a dozen Samuel McIntire chairs), give money for a particular object (from a catalogue of items "available for donation" at prices from $90 to $175,000) or write a check just before Conger goes to an auction. "Some people are nice enough not to bid against me," he says, "but most think that if Conger's interested, the piece must be worth something. I sometimes lose items because I can't raise money fast enough to compete with a private collector."

To smoke out potential donors, Conger obtains mailing lists from museums and even jots down lenders' names from plaques next to paintings. A philanthropist may then receive a handwritten note asking "if you might like to broaden your scope of giving."

A favorite Conger ploy is to ask to borrow a work of art, have it copied, then lower the boom. Cass Canfield, senior editor at Harper & Row, said no when Conger asked him to donate Benjamin West's valuable *Treaty of Paris*, but he agreed to lend it so Conger could have it reproduced. That done, Clem persuaded Secretary of State Dean Rusk to invite Canfield to a dinner with the French prime minister at the State Department. It was a glamorous evening, with the original West hanging dramatically over the mantel near the desk where the treaty was signed; the copy was consigned to the men's lounge. Rusk, at Conger's suggestion, showed Canfield both and urged him to take the copy home and leave the original behind. "He looked

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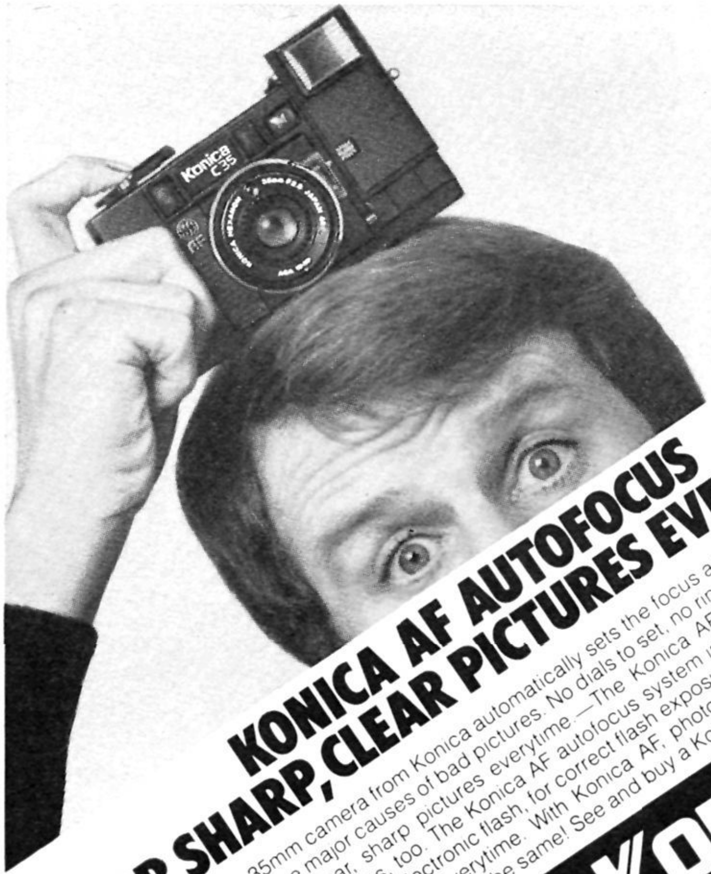

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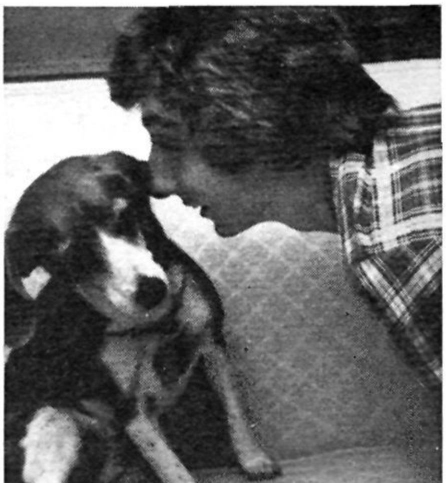

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TAKE HOME A People weekly THIS WEEK, EVERY WEEK.

People weekly
Barry Manilow

THE SOUTH'S GREATEST HITS VOL. II

YOU'LL GO FOR IT
HOOK, LINE, AND SINKER

So take the bait and get a line on the hits on The South's Greatest Hits Vol. II from The Allman Brothers Band, Atlanta Rhythm Section, Elvin Bishop, The Charlie Daniels Band, The Marshall Tucker Band, The Outlaws, Sea Level, Stillwater and Wet Willie. The South's Greatest Hits Vol. II is on Capricorn Records & Tapes where we go fishin' instead of just a-wishin'!

CAPRICORN RECORDS

Conger danced with his wife, Lianne, and courted likely donors on a recent benefit cruise of the *Delta Queen*. "Out of every lecture comes a check or an object," he says, "but maybe not that day."

BioCONTINUED

like he had been struck by lightning," chuckles Conger. "But he agreed."

Donors are rewarded by invitations to state dinners at the White House, plus a regular thank-you reception with the Secretary of State each fall. "Nothing is more important," says Conger, "than the care and feeding of donors." (The need at the moment is not for furniture but for historic American paintings.)

Conger's attentions are invariably flattering, of course, "but some old birds are tightfisted," he finds. "They come to me and say, 'Oh, Mr. Conger, I wish I had something to give you!' And I say: 'But my dear, you can just write a check!' That sort of puts them off balance."

Though Conger must raise a half million dollars a year for the White House (and the same at State), he has more mundane duties at the most visited house in the world. On Inauguration Day 1977, during the five hours the White House was empty while the Presidency changed hands, Conger and his staff redecorated seven bedrooms, whisking out the Fords' twin beds and lugging in an 1820 Philadel-

CONTINUED

GOOD NEWS!® TWO BLADES PUT YOU ONE UP.

The Good News! twin blades work together to shave you safer and closer than any single-blade disposable.

And you get a lot more shaves, too.

So get Gillette Good News! and you'll be one up when you get up.

Gillette Good News!
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Gillette Good News!®
The Twin-Blade Disposable Razor.

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"Since I started customizing my tastes."

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Famous for Quality
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THE WORLD'S FINEST BOURBON
JIM BEAM
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Eighty Proof
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750 ml (25.4 fl. oz.)
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SINCE 1795

People like Brian enjoy smooth, light, mellow Jim Beam for exactly the same reason you do: taste.

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Gandalf © Susan Greenwood Sweeton 1973

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Navy on White, Lt. Blue, or Yellow, S-M-L-XL
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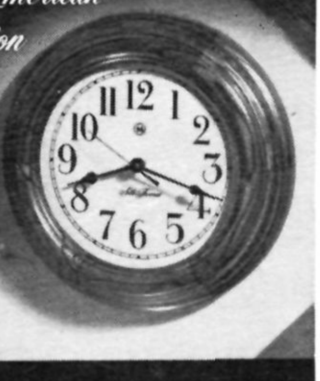


COLEBROOK, 12" dia. $44.95

The charm of yesteryear... the efficiency of today, are brought together beautifully in our new Colebrook wall clock. Generous, solid-wood, oak finished frame and glass-covered dial convey old fashioned warmth and elegance. Battery transistor movement provides effortless, precision timing...cordless decorating freedom. An emerging classic for foresighted Americans. Available at fine stores everywhere. Send $1 for catalog to Seth Thomas, Dept. P-6, Thomaston, Conn. 06787.

A TALLEY INDUSTRIES Co.

BioCONTINUED

phia Chippendale four-poster for the Carters. (Pat Nixon had loved that bed too.) Later Conger tracked down and borrowed the bright and sunny paintings the Carters wanted for their living quarters and offices. "They have an amazing knowledge of American impressionists," he says.

Clem and his wife live comfortably but in considerably less splendor in nearby Alexandria—not in historic Old Town (where Ramsay House, which belonged to a Conger forebear, is open to the public) but in a modest 45-year-old brick colonial in a less fancy neighborhood. Warmly autographed photos of Queen Elizabeth and the Crown Prince of Japan are hung alongside pictures of the Conger children: Bill, 28, an American history grad student at the University of Richmond; Jay, 26, who works for a Virginia solar energy firm, and Shelley, 24, who studies dance and voice.

The house is economically furnished with inherited British furniture. "I can't afford American antiques," Clem Conger shrugs. "I'm only a government employee." DOLLY LANGDON

After the party's over, Conger straightens a sconce at the State Department and bids his hard-earned acquisitions good night.

All the technical advancements come down to this:

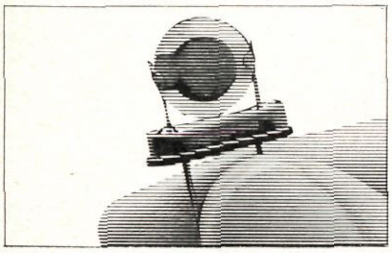
Getting the color right, automatically. That's what the 1979 ColorTrak is all about.

Last year RCA sold more color televisions than any other year in their history.

One reason is the ColorTrak System—a remarkable achievement that's been made even more remarkable for 1979. This year, ColorTrak grabs the color, aligns it, defines it, sharpens it, tones it and locks it on track more automatically than ever before.

Fine tunes every channel, automatically.

The 1979 ColorTrak is the most automatic color set in RCA history. It's made to bring you natural, lifelike color—the right color—without bothersome adjustment and fine tuning. In fact, ColorTrak's new quartz crystal ChanneLock Tuner* is so accurate you'll *never* have to fine tune a channel again. *Ever.*



RCA's new ChanneLock Tuner* uses a vibrating quartz crystal to locate and lock on to each TV channel. This precision device completely eliminates the need for fine tuning.

Adjusts for varying colors, automatically.

You've probably noticed how colors can change when a commercial or new program appears. ColorTrak deals with that problem two ways: Automatic Color Control continuously monitors color and adjusts it automatically. Colors stay consistent from scene to scene, program to program, channel to channel.

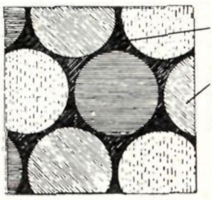
In addition, ColorTrak is equipped with Dynamic Fleshtone Correction that automatically keeps fleshtones warm and natural, for a consistently lifelike color picture.

Adjusts for changing room conditions, automatically.

A color picture that looks fine when your TV room is dark may appear too dim when you turn on the lights or open shades.

ColorTrak's Room Light Sensor helps overcome this by automatically making the picture brighter. Colors stay rich and vivid.

To help even further, our black matrix picture tube has specially tinted phosphors. They actually absorb reflected room light, to reduce glare on the screen.



A black matrix on the tube helps absorb reflected room light.

ColorTrak also has specially tinted phosphors that absorb additional room light to reduce glaring reflections.

Experience the 1979 ColorTrak at your RCA Dealer now.

There are many other features that contribute to the magnificent RCA ColorTrak picture.

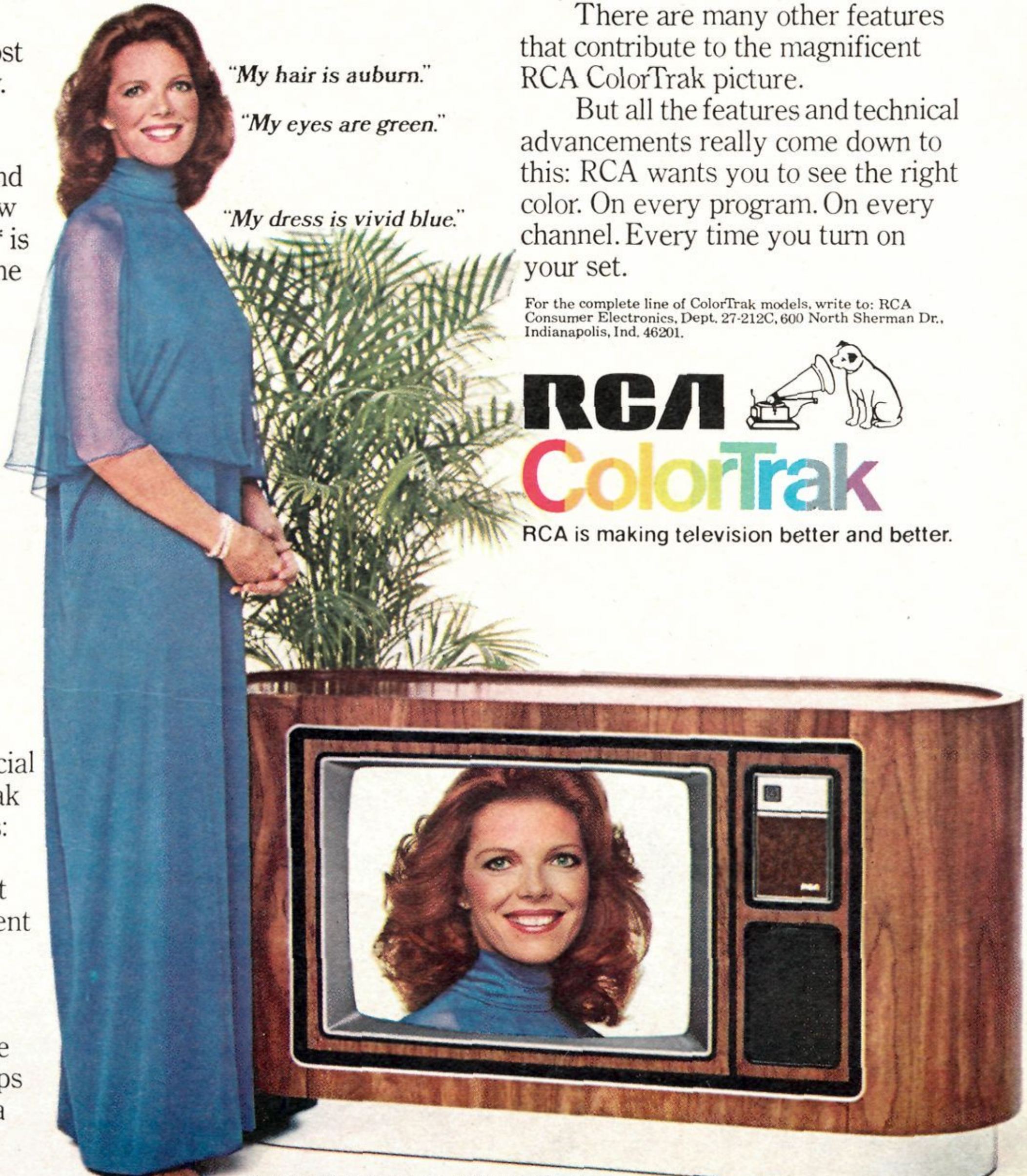
But all the features and technical advancements really come down to this: RCA wants you to see the right color. On every program. On every channel. Every time you turn on your set.

For the complete line of ColorTrak models, write to: RCA Consumer Electronics, Dept. 27-212C, 600 North Sherman Dr., Indianapolis, Ind. 46201.

RCA

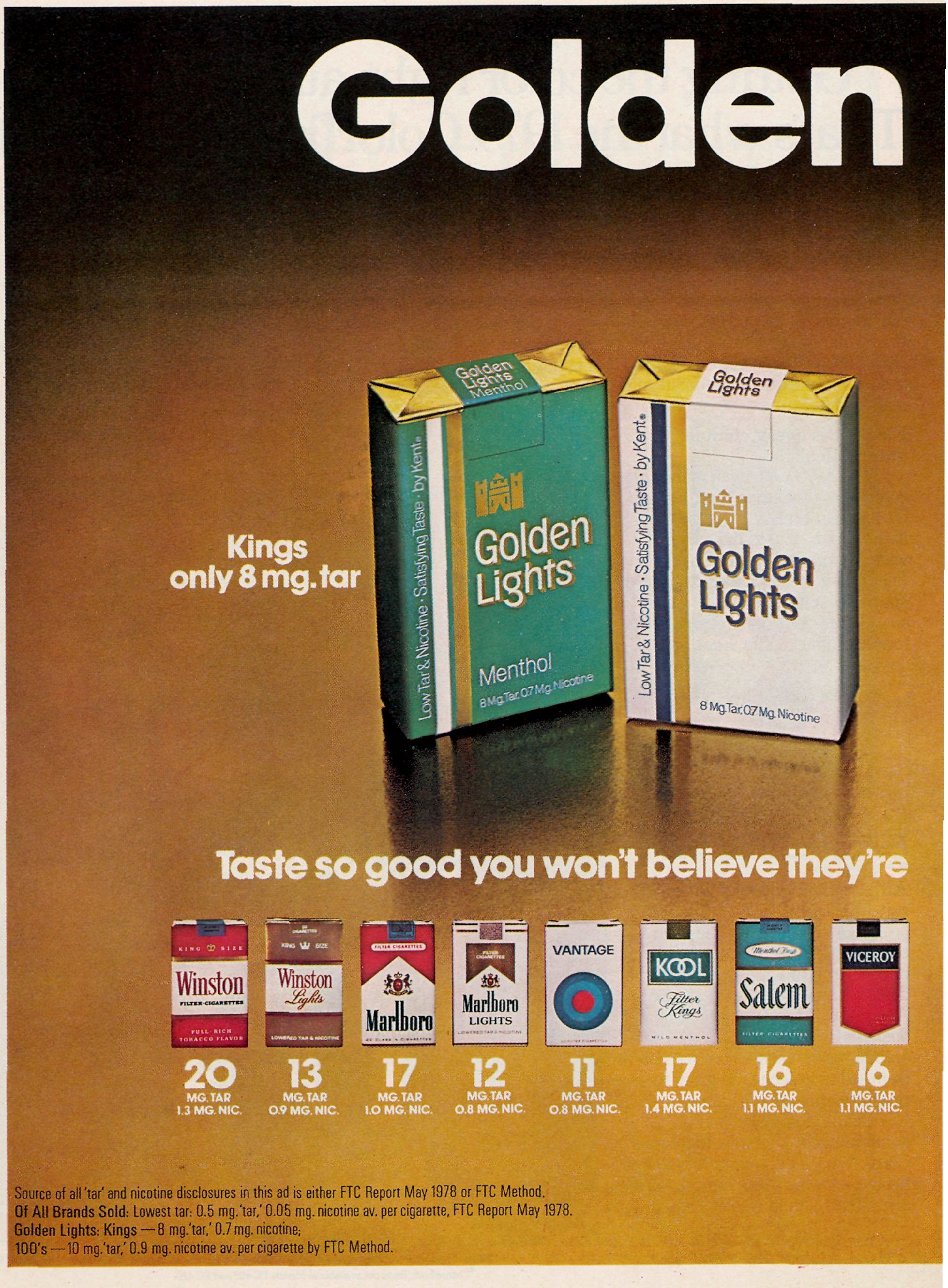
ColorTrak

RCA is making television better and better.



Simulated TV picture of actress Samantha Eggar shown on a 25" diagonal ColorTrak console. Its contemporary cabinet design is highlighted by a rich pecan finish on hardwood, chrome plated base and simulated wood trim—Model GC 930.

*ChanneLock Tuner not available in Models FC 493 and FC 479.



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Golden Lights
8 Mg. Tar, 0.7 Mg. Nicotine

Taste so good you won't believe they're

Winston	Winston Lights	Marlboro	Marlboro Lights	Vantage	Kool Filter Kings	Salem	Viceroy
20 MG. TAR 1.3 MG. NIC.	13 MG. TAR 0.9 MG. NIC.	17 MG. TAR 1.0 MG. NIC.	12 MG. TAR 0.8 MG. NIC.	11 MG. TAR 0.8 MG. NIC.	17 MG. TAR 1.4 MG. NIC.	16 MG. TAR 1.1 MG. NIC.	16 MG. TAR 1.1 MG. NIC.

Source of all 'tar' and nicotine disclosures in this ad is either FTC Report May 1978 or FTC Method.
Of All Brands Sold: Lowest tar: 0.5 mg. 'tar,' 0.05 mg. nicotine av. per cigarette, FTC Report May 1978.
Golden Lights: Kings — 8 mg. 'tar,' 0.7 mg. nicotine;
100's — 10 mg. 'tar,' 0.9 mg. nicotine av. per cigarette by FTC Method.

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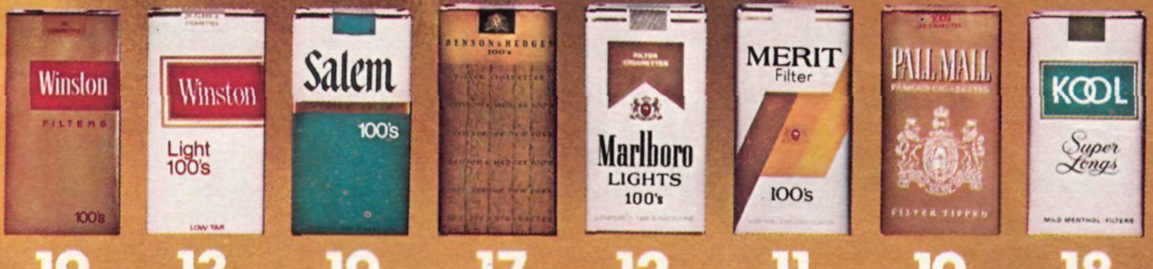
Lights

Golden Lights Deluxe 100s
Low Tar & Nicotine · Satisfying Taste · by Kent
Golden Lights
Deluxe 100s
10 Mg. Tar, 0.9 Mg. Nicotine
Golden Lights Menthol 100s
Low Tar & Nicotine · Satisfying Taste · by Kent
Golden Lights
Menthol 100s
10 Mg. Tar, 0.9 Mg. Nicotine

100's only 10 mg. tar

lower in tar than all these brands:


Winston FILTERS 100's
Winston Light 100's LOW TAR
Salem 100's
BENSON & HEDGES 100's
Marlboro LIGHTS 100's
MERIT Filter 100's
PALL MALL FAMOUS CIGARETTES FILTER TIPPED
KOOL Super Longs MILD MENTHOL · FILTERS

19	13	19	17	12	11	19	18
MG. TAR	MG. TAR	MG. TAR	MG. TAR	MG. TAR	MG. TAR	MG. TAR	MG. TAR
1.3 MG. NIC.	1.0 MG. NIC.	1.3 MG. NIC.	1.1 MG. NIC.	0.8 MG. NIC.	0.7 MG. NIC.	1.4 MG. NIC.	1.3 MG. NIC.

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WINDSOR
Supreme
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A BLEND
A supremely smooth and light whisky distilled and blended under supervision of the Canadian Government

This Canadian has a reputation for smoothness. So you won't catch him drinking anything less than the smoothest whisky around.

Windsor. A whisky made with glacier-fed spring water and aged in the clear, clean air of the Canadian Rockies.

WINDSOR CANADIAN.
It's got a reputation for smoothness.

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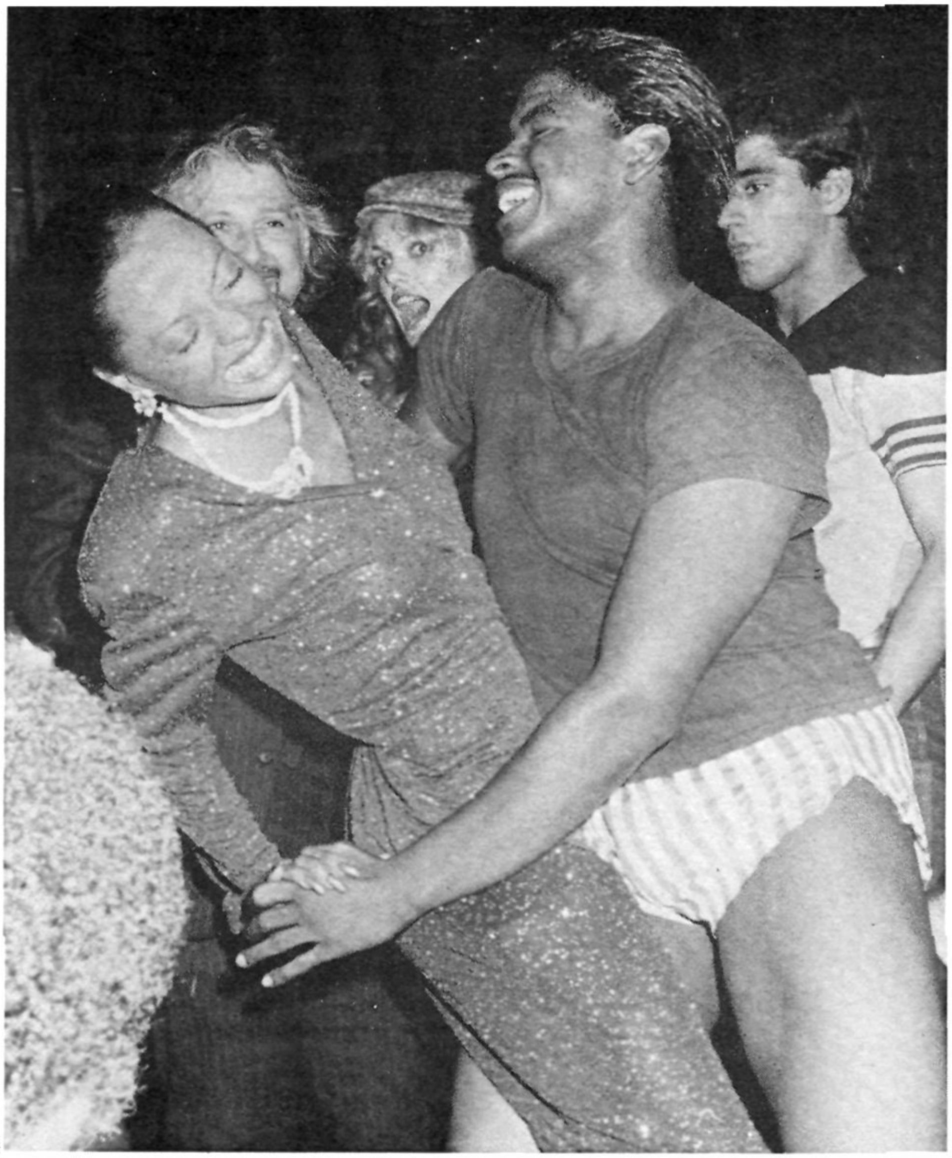
STAR TRACKS


AP

Diana dips∧

Diana Ross, 34, whirled into a week-long stand at Manhattan's Radio City Music Hall amid a flash of laser lights, sequins and spangles to whet the national appetite for her soon-to-premiere *The Wiz*. Then, post-opening, she eased on down to Studio 54. There she climbed on a banquette to lip-synch her theme song, *Ain't No Mountain High Enough*, and as the evening peaked hit the dance floor with Billy Goodson from her act. It's obvious who in the production wears the pants.

Bombes away∨

Jacqueline Bisset cut up with co-stars George Segal and Robert Morley at the post-premiere banquet of *Who Is Killing the Great Chefs of Europe?* But the Bombe Richelieu looked more dangerous than Bisset's blade. The recipe used by Robinson's, a Beverly Hills department store that hosted the benefit, was supposedly the same as that cooked up in the movie. Bisset took a stab at the fruit-ice-cream-and-liqueur concoction, which had taken days to prepare, but the caterer whooshed it away before Morley and Segal could assault his work of art.

PETER C. BORSARI

RALPH DOMINGUEZ/GLOBE PHOTOS

An Osmond orbit<

Could Marie Osmond be starry-eyed and in love? The 19-year-old's out-of-this-world guy is Dirk Benedict, 33, Lieutenant Starbuck on TV's hot series *Battlestar Galactica*. They met when he taped a guest gig on the *Donny and Marie Show* last month, and Benedict was invited by big brother and wife Debra to the L.A. premiere of *Goin' Coconuts*, a jewelry theft caper movie in which Donny and Marie play themselves. The sequel could be a gem if Benedict makes a getaway with Marie.

CONTINUED

Bennett canvases v

Tony Bennett may, as he croons, have left his heart in San Francisco, but he now takes along his art—his second one, that is—on tour. The 52-year-old pop singer, who has painted since childhood, is getting up to $10,000 for his acrylics, and since most of the purchasers are fans, Bennett has taken to exhibiting in concert hall lobbies. During a recent one-week engagement at Chicago's Drury Lane he sold two paintings, with a third of the proceeds earmarked for charity. Perhaps what also helped sell the art was the Old Master-sounding signature on the canvases: Tony's given name: Antonio Benedetto.

KATHY RICHLAND

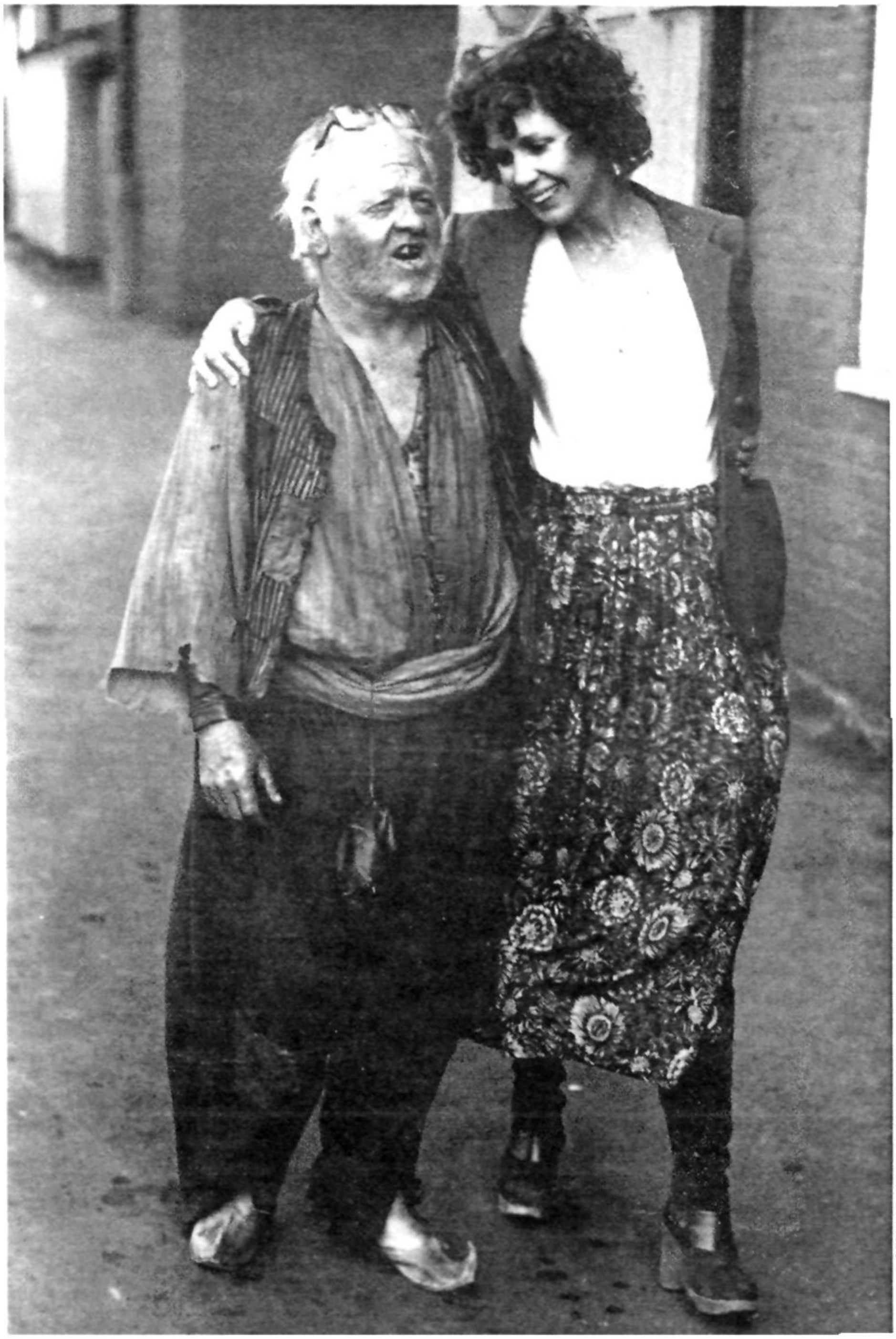
FRANK TETI

Rose rings in <

That the bellwether of the social scene, 88-year-old Rose Kennedy, attended the 50th-birthday party of blueblood Sharman Douglas was not the only indication of the gravity of the event. There were a few show world people, to be sure, but only "serious" sorts like Patricia Neal and Eli Wallach (no old Gilligan Islanders or Sweathogs were invited to the evening at Manhattan's posh Metropolitan Club). After a birthday buss for the honoree, Mrs. Kennedy waltzed with son-in-law Stephen Smith, but she passed up a midnight buffet of shirred eggs, leaving for Palm Beach to ring in the new season there.

Mickey mates again>

"I tend to see marriage as a jungle," declares actor Mickey Rooney, 58, here reduced to rags for a role in the upcoming *Arabian Adventure*, not by alimony payments from his seven forays into that jungle. Nevertheless, last July Rooney hurled himself into it once more, marrying Jan Chamberlain, 39, a singer-composer with an L.A. trio known (barely) as Raw Silk. This match, Mickey insists, will last because for the first time he chose not his true love but a true "*like*." If he's wrong, however, the groom chirps: "I'll try wife No. 9."



LONDON DAILY MAIL/ECHAVE & ASSOC

IF YOU'RE GOING TO BUY AN EASY-TO-USE CAMERA, MAKE SURE IT'S REALLY EASY TO USE.

Like many of the new, compact 35mm reflex cameras, the Minolta XG-7 is automatic. You simply point, focus and shoot. The XG-7 sets the shutter speed up to 1/1000th of a second. And you get perfectly exposed pictures, automatically.

But easy operation is more than just automatic exposure. Here's what to look for when you compare cameras at your photo dealer.

Easy focusing. The XG-7's viewfinder is big and bright, even in the corners. Your subject snaps into critical sharpness.

It's easy to be creative. You can make the automatic exposure setting brighter or darker for creative effects.

An easy-to-understand electronic viewfinder. Light emitting diodes tell how the XG-7 is setting itself and warn against under- or over-exposure.

An easy-to-see electronic self-timer. The self-timer lets you get into your own pictures. It's a large flashing light mounted on the front of the camera. The flashing speeds up when the picture is about to be taken.

An easier-to-use auto winder. It automatically advances film, as fast as two pictures a second. You attach the optional Auto Winder G without having to remove (or lose) any caps from the XG-7.

The easier-to-be-creative flash. The optional Minolta Auto Electroflash 200X synchronizes continuously with the winder. This feature allows you to take a sequence of up to 36 flash pictures in about 18 seconds.

The important "little" extras. The XG-7 has a window that shows when film is advancing properly. A memo holder holds the end of a film box as a reminder. There's even an optional remote control cord.

Fast, easy handling. The way a camera feels has a lot to do with how easy it is to use. Is it comfortable or awkward? Are the controls placed where your fingers naturally fall, or are they cramped together? The Minolta XG-7 is human engineered for comfort and smooth handling. It's quiet, with a solid feeling you find only in much more expensive equipment.

Easy-to-change lenses. Remove or attach lenses with less than a quarter turn. And a system of almost 40 different lenses, from fisheye to super-telephoto, makes the XG-7 a key to virtually unlimited creativity.

Try the Minolta XG-7. At your dealer. Or write for literature to Minolta Corp., 101 Williams Dr., Ramsey, N.J. 07446. In Canada: Minolta Camera (Canada) Inc., Ont.

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Up to now, if you wanted a terrific tape deck, you had to hassle with a lot of complicated and expensive stereo components.

Not any more. Because Centrex® has developed a tape deck with unduplicated high-end features. And engineered it into our new compact stereos: the finest all-in-one music systems we've ever made.

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We began with a superb tape transport system with an electronically governed motor. The speed stays constant. Every note comes through loud and clear.

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Then we added permalloy precision tape heads for higher highs and lower lows. And Dolby® to eliminate tape hiss.

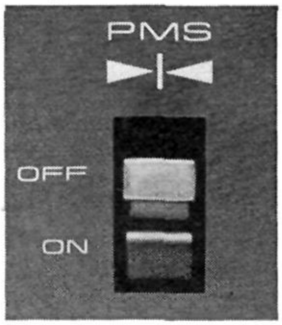
IT PLAYS FAVORITES.

Satisfied with the audio excellence of our deck, we built in features that make it easy to use.

Like the Centrex Song Finder.™ It senses and locks on to the point on the tape where each song begins. You can jump forward or back to any tune without lots of hit-and-miss button pushing.

And Auto-Rewind. It automatically rewinds and replays your tape when it's through, giving you uninterrupted music.

All major controls are power assisted for ease and precision. And Centrex makes recording easy—one button initiates both "record" and "forward" simultaneously. External tape monitors are standard. As is a bias tape switch for use with chrome tape. And twin VU meters.



THE SONG FINDER™

TWO FOR THE RECORD.

Since man does not hear by tape alone, Centrex offers two record playing units to complement our superb tape system. One is a professional-style single play

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33 45 rpm
SPEED ADJ.
SPEED
33

STROBE-RINGS AND LIGHT.

turntable with strobe rings for perfect pitch adjustment. The other, a record changer, can be programmed to play up to six records.

Both have belt-drive, to play your records with almost no speed variation. And both come with an S-shaped tone arm for excellent tracking. You can even buy the Centrex system with no record player at all.

A Sensitive Powerhouse.

Centrex also includes a receiver worthy of the rest of the system. It generates a substantial 22 watts per channel minimum, both channels driven into 8 ohms from 40-20,000 Hz with no more than 0.7% THD. Plenty of power with very little sound distortion.

And the AM/FM stereo tuner is extremely sensitive. So you can capture and lock onto most signals in your area.

The End Of The Line.

CL-70 THREE-WAY SPEAKERS.

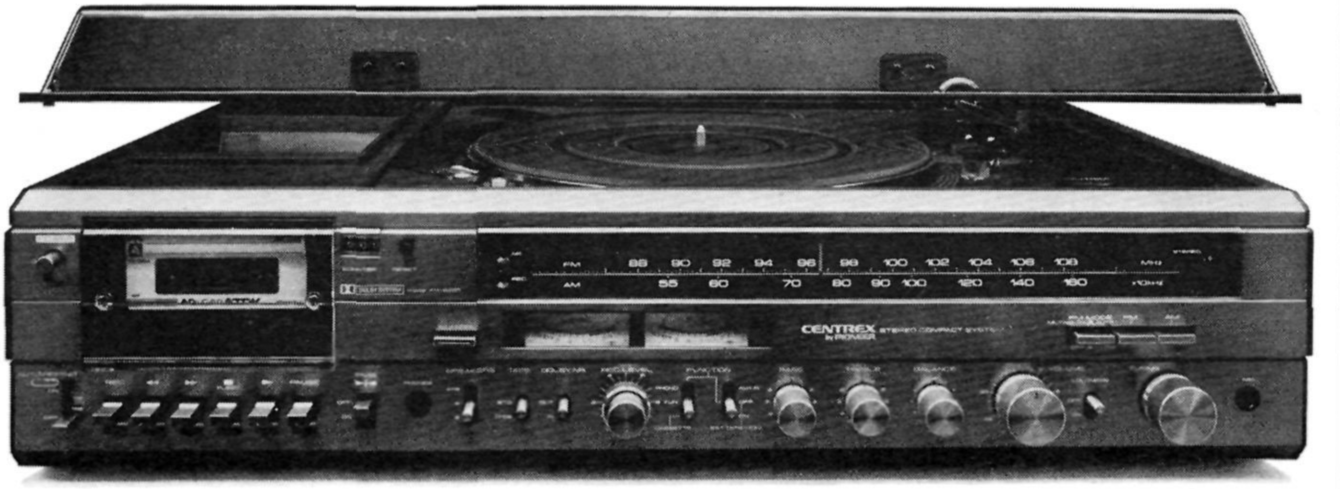
Finally, you'll hear all the sound Centrex puts out through the CL-70's. Our top-of-the-line 10," 3-way speakers. A perfect match for all the other elements in the system.

Play With Our Loaded Deck.™

All Centrex stereo systems are made by Pioneer — one of the most respected names in audio. So you get the excitement of high-performance sound.

But to fully appreciate this extraordinary system, you must visit your audio dealer. And hear it yourself.

CENTREX®


FM 88 90 92 94 96 98 100 102 104 106 108 MHz
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by PIONEER
DOLBY SYSTEM

PIONEER ELECTRONICS OF AMERICA, 1925 E. DOMINGUEZ ST., LONG BEACH, CA 90810.

TWO MOTHERS OF QUADS TALK ABOUT WHAT IT TAKES: PATIENCE, HUMOR AND 'SOMETIMES TEARS'

THOMAS S. ENGLAND

PEOPLE reporter Susie Kellett, 33, copes with her brood of 3-year-olds: Lucas (left), Tyler, Abby and Gwen. Now divorcing, she says, "I try to recruit men friends to do things with my children and me. They need that."

In Greenwich, Conn. the Schreibers pile on their motorcycle built for seven. From left, Mom, Samantha, 8, Zachary, Danielle, Dad, Amanda and Elisabeth. The kids jog, Jim runs up to 15 miles, but Linda alone marathons.

On Dec. 30, 1972 and Aug. 28, 1975 Linda Schreiber of Greenwich, Conn. and Susie Kellett of Chicago, Ill. experienced respectively the birth and subsequent survival of quadruplets, in both cases born seven weeks prematurely. That makes them two of only 76 mothers in the U.S. with a complete set of quads. Though both mothers had taken fertility drugs, their chances of conceiving quads were only one in about 700,000. After the shock, and an avalanche of publicity, they settled into the reality and burdens of raising their "instant families."

Today Linda Schreiber, 33, is as well-known in Greenwich as a marathon runner as she is for her children. She grew up in New London, Conn. and attended Brown University and Columbia. She married her attorney husband, James, 35, in 1966. Because of her difficulty in conceiving, she took Clomid and in 1970 delivered one daughter, Samantha. Two and a half years later she tried again with Pergonal and gave birth to Danielle, Elisabeth, Zachary and Amanda at New York Hospital.

Susie Kellett, 33, grew up in a suburb of Chicago and attended Denver University and Washington State University. She married and moved to Sun Valley, Idaho, where, after three years of futile effort and fertility testing, she took Clomid and had Lucas, Gwen, Abby and Tyler at the University of Washington Hospital in Seattle. Now in the process of a divorce, she lives with her parents outside Chicago and is a reporter for PEOPLE.

Recently Linda and Susie closed the door on children, laundry and toys in Linda's home and shared their feelings about the experience that changed their lives. (Kellett's questions and comments are in bold-faced type.)

Linda, how did you feel when you found you were going to have your four?

At first we had discussed the possibility of twins. One day Samantha, my 2½-year-old, was in her high chair, and all of a sudden she piped up, "Four babies." She clapped her hand over her face, wrinkled up her nose and made a ghastly expression. I said, "Yes, Samantha, my sentiments exactly." We all thought it was a big joke. Then the quads were diagnosed in the middle of my fourth month. My gut reaction was wow, this is exciting! On the other hand, there was this nagging little reminder saying caution, it could be a disaster.

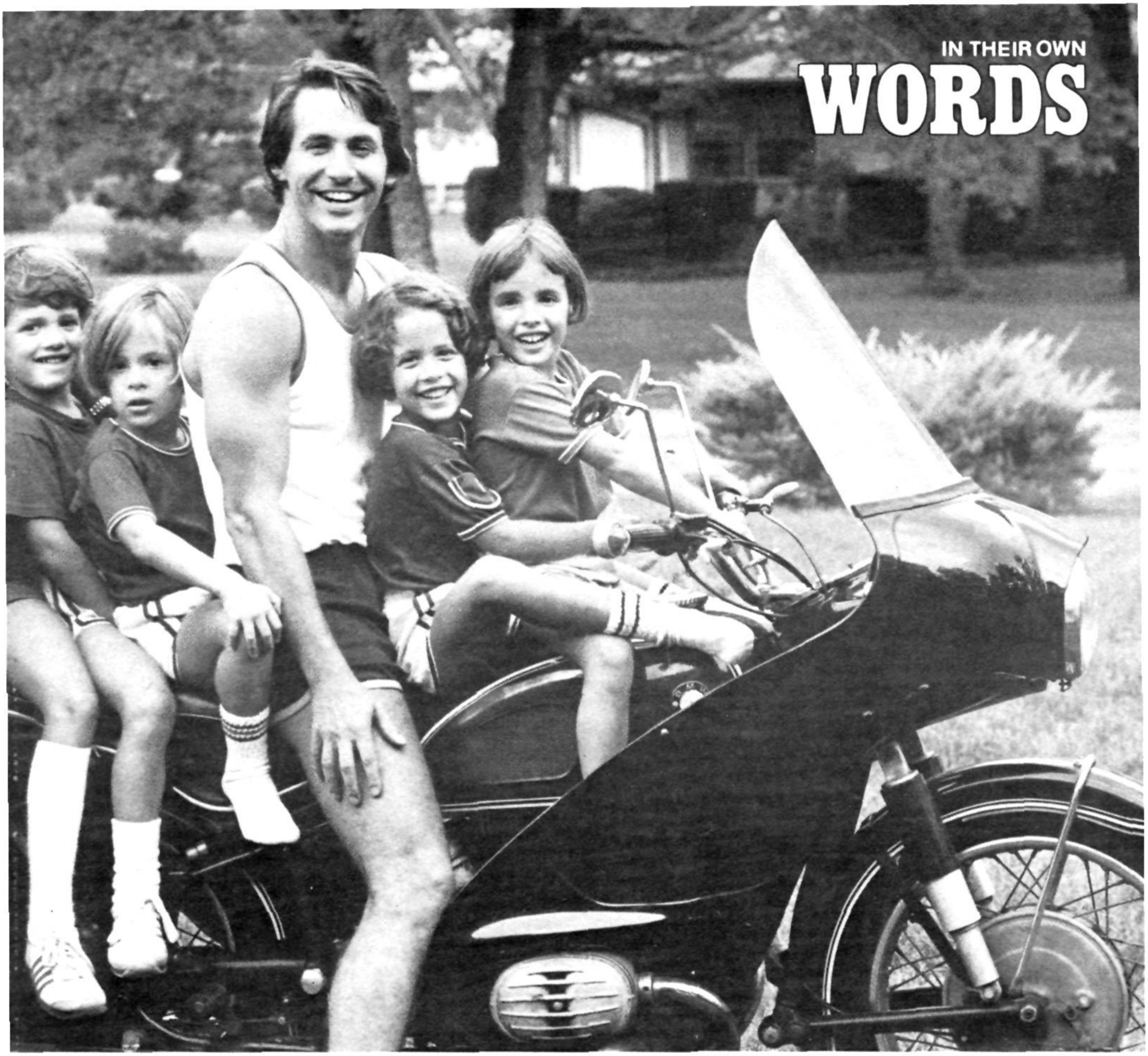
How did you find out you had quads?

I was tested with ultrasound, and there it was on the screen, the little

Photographs by Ken Regan/Camera 5

IN THEIR OWN

WORDS



blips of the heads where the skeletal mass reflects the sound waves. First they confirmed two babies. Then, as I was getting off the table, they said wait a minute and picked up two more.

How did your husband react?

Jim was waiting in the car, glowering at his wristwatch. "What the hell took you so long?" he asked. I just turned to Samantha in the back seat and said, "Well, Samantha, tell Daddy how many babies." When he finally looked up from his fuming, he said, "No!" And I said, "Oh, yes!" It was just incredible!

What was your reaction?

It was scary. We decided we had to look at it as an adventure. It would be too depressing if we kept dwelling on the potential for disaster. Every time we verged on that, Jim would say something like, "Can you imagine four potties all in a row?" What about you?

I think I knew within three weeks after I conceived. I was starting to get a little paunchy and I felt odd. My husband, Dick, and I then went off to spend five weeks backpacking in Yucatán. If my kids ever wanted to leave me, that was the time. It was 105° every day. At the end of four months, I had an ultrasound test also, and they found two babies, but hinted there might be three. That night the doctor called and said, "Mrs. Kellett, you're not having three babies, you're having four"—and he hung up. I burst into tears and thought, "Oh, no, this can't be happening to me!"

The most oppressive thing to me, Susie, was that nobody could say I'd end up with even one healthy baby.

There are simply no guarantees at all. I knew there were cracks in my marriage by this time, and I panicked about being 30 and having so many children to take care of. I had this idyllic sports-oriented life in Sun Valley, and I seriously

CONTINUED

Priming for the N.Y. Marathon October 22, her fourth, Linda explains, "Running is a very private thing to me, not just a way to cope."

Susie and Linda share experiences. How did their friends react to the news of quads? "Better you than me," they found.

considered abortion. But I couldn't do it, not after everything I'd done for three years to get pregnant.

The whole trick is to carry them as close to term as you can. The longer they stay inside you, the better their chances. But I felt like I was going to explode. I used to sleep sitting up with pillows. I couldn't lie down.

I was so big I don't think I saw my feet after the third month. I could have been walking on my knees. How was your delivery?

Fast, very fast. They came in a mere 16 minutes!

When I was wheeled into the delivery room, there were 50 people waiting for me, including four obstetricians, three anesthesiologists, a neonatology team for each baby and every med student who could get in the door. It was like* Wide World of Sports*! They were all born in 17 minutes, and the last one got me a standing ovation. But when I saw my children 24 hours later, I was totally taken aback. They were so tiny, ranging from 3 lbs. to 3 lbs. 13 oz.

When they're your babies and they're that small, it is awesome. Their lifelines plug into you and the responsibility is overwhelming.

The first year I kept a very rigid schedule. I had a live-in girl, each day included making 24 bottles of formula, and we had to change 1,200 diapers a month. I just took the phone off the hook and slept when the children slept.

Yes, a phone call at the wrong time could throw me totally off schedule. If there was no schedule, my husband and I would never have had any time together. I had to run a tighter ship than most mothers, and I still do. I feel that in some ways it is unfair to the children because it doesn't allow them much free rein.

A lot of people were curious whether my workload was phenomenally more than someone with one or two children. I got to the point where if I was going to make one meal, I might as well make four. You get so good at it.

We sound like automatons, don't we? Well, you sure do become efficient.

When people see you with your children, Linda, do they know they're quads?

Many times I am asked if my quads are a nursery school group—especially at the supermarket when I check out with two dozen 64-oz. jars of apple juice. When we moved them into umbrella strollers all clipped together, it was a showstopper! There's a sense of pride in being able to manage alone. After four years I didn't have any more live-in help. But common sense tells you that you really have to have assistance, because the quality of mothering goes down when you are torn umpteen different ways. There are times when you have no alternative but to burst into tears.

The hospital bills were astronomical! A lot of people think we were helped financially. We were given baby food by Gerber, and I had help from formula companies. That was all.

The thing that really would have helped was disposable diapers. I did get a discount on diaper service. To save money, I still buy at end-of-the-season sales. In fact, when my kids were five weeks old, I bought snowsuits at half price. My husband said that's ridiculous, but they would have cost me $120 the next winter!

CONTINUED

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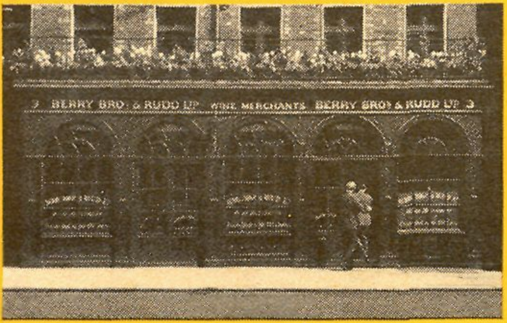
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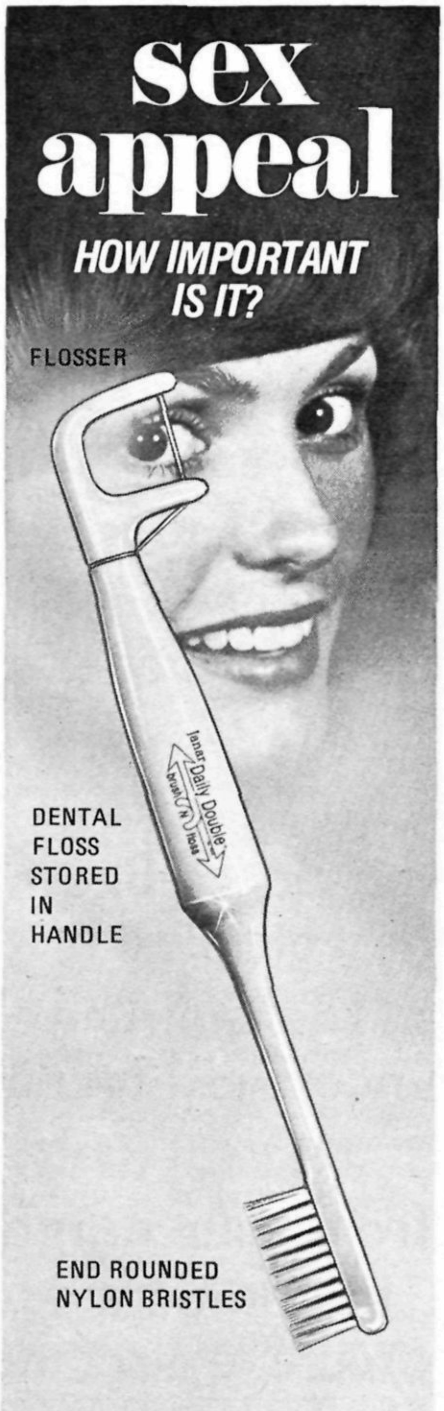
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P

Mealtime with quads is something like running a nursery school. "You have to put blinders on," says Linda, "and throw yourself into it."

WordsCONTINUED

I cannot walk out of a grocery store at under $60 a whack, and sometimes that doesn't even include meat. But, Linda, we shouldn't sound as if quads were just lots of work and no fun.

Not at all. Being quads, the first one helps teach the others. Toilet training, for instance, was a major milestone in easing the workload.

I wonder if things might not be easier for them in other ways. Compared to single children, my four seem to have greater patience. And I think they'll be more independent and resourceful. I kept wondering, will I ever have enough love to go around? Then I learned you always have as much as is necessary. I make sure we have a great big hugging session to start off the day. When I come home from work, I hear these little voices saying, "Mommy's home, Mommy's home." It makes it all worthwhile!

Obviously, they need individual holding and cuddling and loving, but it gets more specific as they become more verbal. I find discipline is very hard. What will dissolve one in tears won't even begin to deter another one. We do try to individualize. One weekend my husband, Jim, flew in at 7 a.m. from California. I figured he'd be a little tired, but I had to work at the school fair. Within an hour Jim had managed to take each of the kids individually on rides. I really have to give him credit.

If I miss anything at all about not having a husband, it's emotional support. I have to rely on myself for pats on the back. I can't turn the children over to someone and say, "I've had it," even for 15 or 20 minutes.

That's the hardest. It all falls on you.

How's your older daughter, Samantha?

She's quite lively and perfectly okay —in large measure because of the attention Jim gave her. If he felt at all excluded from the scene with the babies, he put his energy into her.

How do you feel about fertility drugs? That's a question I really dread.

The question that irritates me even more is: "Oh, did you want to have a multiple birth?" Obviously doctors don't prescribe the drug unless they've exhausted all other alternatives. It irks me that people assume you would play havoc with your own life and your babies' lives. I say pointblank: "We wanted *a* baby, *one*!" But you and I are fortunate. Those for whom a fertility drug doesn't work have nothing.

How soon after you had your quads did you start running?

They were at the hoary age of 18 months. One day it started to pour, and I was very antsy. I had to get out of the house, and my husband suggested I run in the rain. So I put on my old tennis shoes, jeans, and off I went. I guess I did about two and a half miles. I felt terrific! After two or three weeks I was running every day.

Is running connected in other ways to the quads?

Yes, in both you prove your potential is much greater than you could ever have anticipated. Dr. George Sheehan, when he describes his efforts to cope mentally with the pain of running a mar-

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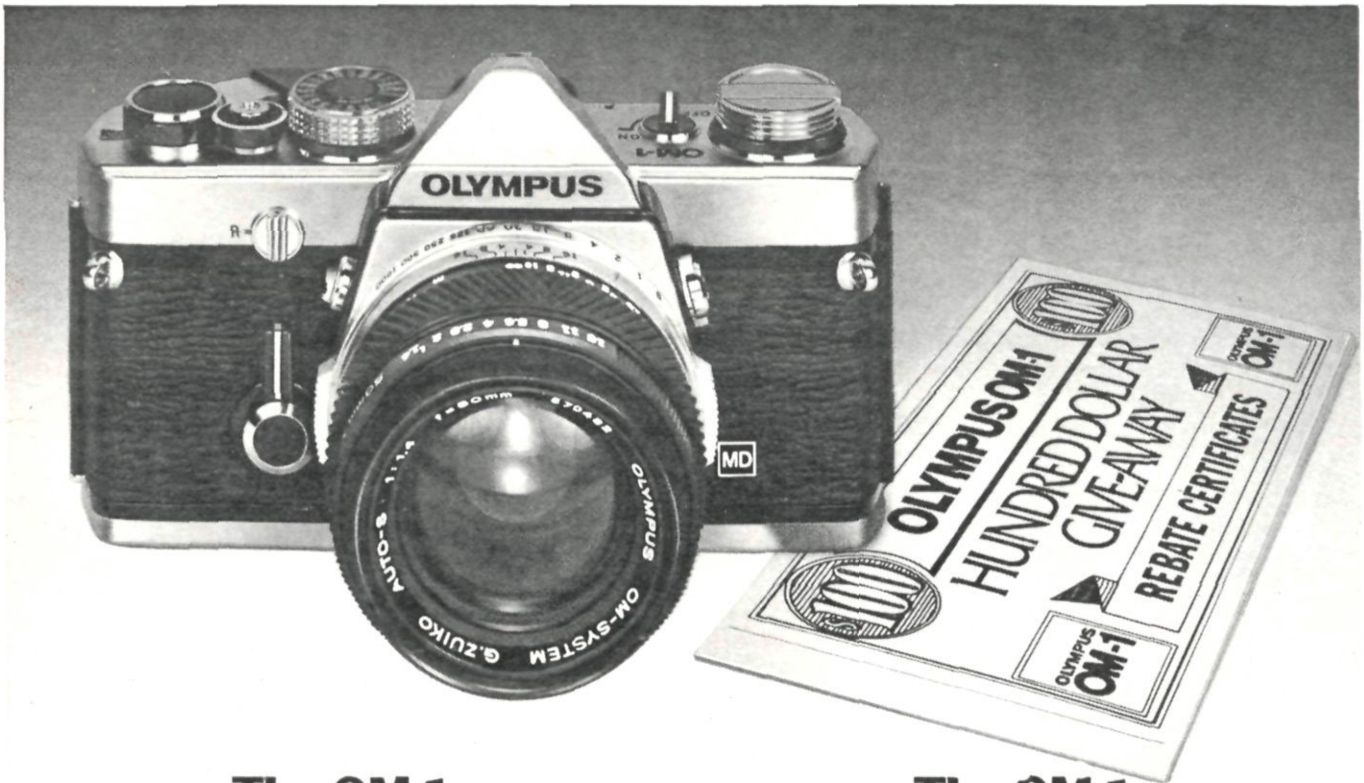

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athon, says he found help in a very unlikely source, Dr. Grantly Dick Read's book *Childbirth without Fear*. Dr. Sheehan says nothing else in normal human experience compares. After my first marathon, I said it was the closest thing to giving birth. There just wasn't a baby at the end of it.

How long did it take you to get to marathon shape?

Two and a half years. I had no serious thought of building up my mileage. It was just the only 20 minutes I could have any privacy from morning till night.

I know. When mine were asleep I would play racquetball or cross-country ski for miles and miles. I'd come back and have my mind in sync again.

Getting into marathons was also a way of asserting myself. People often asked, half-teasing, was I running away from home every morning. I said, "Sure, but I always turn around and come back." I had been so stuck with the tag "mother of quads" that I wanted the right to be me.

Are your children aware you're a marathon runner?

I get a lot of good feedback from them. They respect my right to run. I think it's good for them to know that Mommy can do this other thing too.

What do you answer when people ask you, would you do it again?

My children are healthy. Why Monday-morning quarterback when you've won the football game? ☐

Business often keeps Jim away, but, says Linda, "There's a feeling of connection. The responsibility isn't just mine. It's shared."

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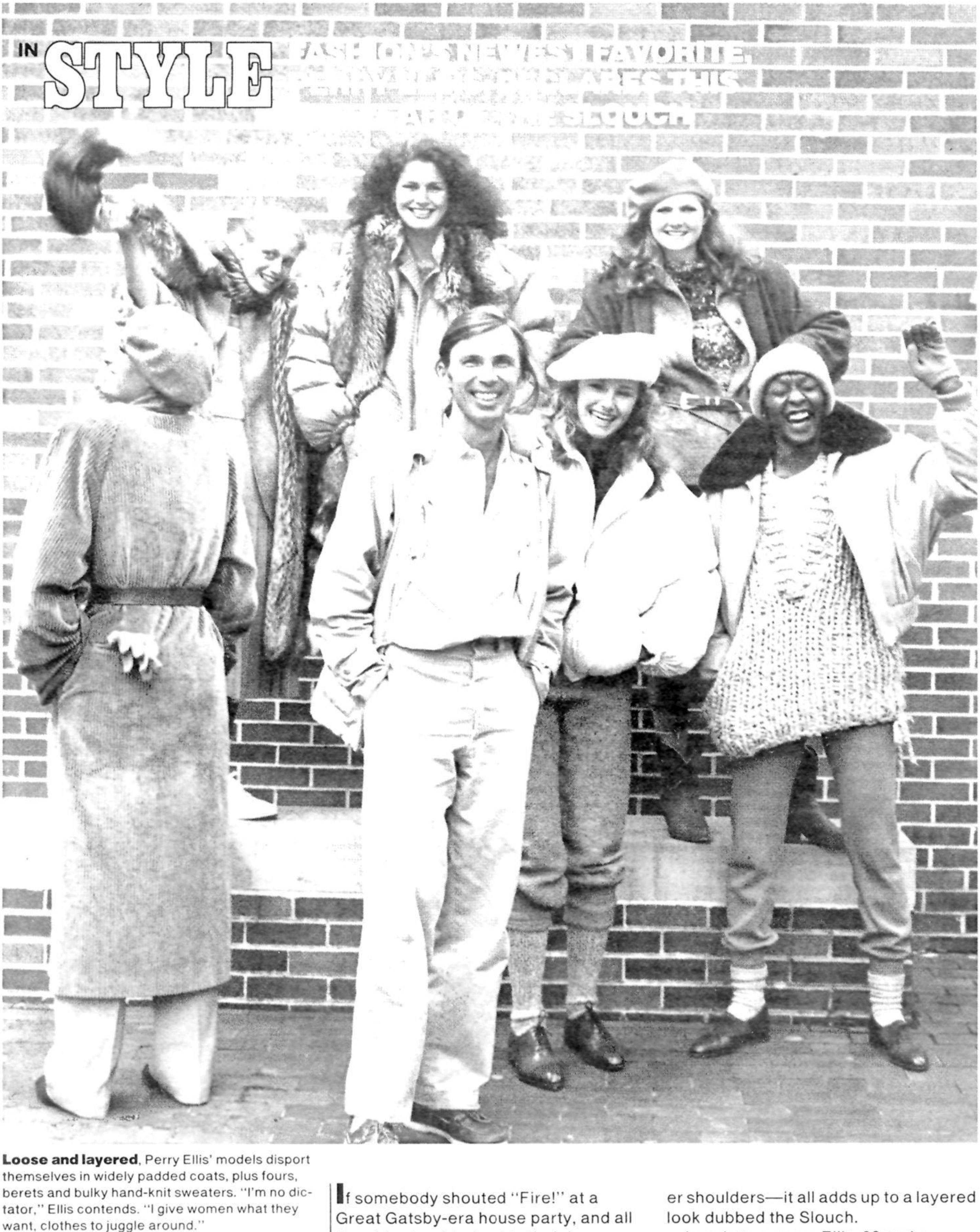
FASHION'S NEWEST FAVORITE, PERRY ELLIS, DECLARES THIS YEAR OF THE SLOUCH



Loose and layered, Perry Ellis' models disport themselves in widely padded coats, plus fours, berets and bulky hand-knit sweaters. "I'm no dictator," Ellis contends. "I give women what they want, clothes to juggle around."

Photographs by Judy Gurovitz

If somebody shouted "Fire!" at a Great Gatsby-era house party, and all the girls stumbled out in their boyfriends' clothes, they would look very much like a Perry Ellis fashion show. His hallmark is the comfy, the outsize, the thrown-together. Huge sweaters, baggy knickers, jackets with blockbuster shoulders—it all adds up to a layered look dubbed the Slouch.

In only two years Ellis, 38 and a Southerner from Portsmouth, Va., has become the fashion industry's hottest new rebel. The *New York Times* hailed him "the hero of avant-garde women." *Vogue* declared, "Nobody did

CONTINUED

At the Coty Awards ceremony (with fellow loser Willi Smith), Ellis was unperturbed: "I believe in my work, and that is everything."

Limbering up for his spring line, Ellis plans short skirts, form-fitting tops, and declares, "It will be wonderful to see hips and breasts again."

the new sportswear better than Perry Ellis." Insiders predicted he would win a Coty fashion award this fall.

The night of the Coty gala, the advance favorite appeared in his usual chinos and Top-Siders. He told his models to "wear as little makeup as possible," then had them cavort in hand-dyed long johns, padded shoulders, silver fox boas vintage '28 and mismatched socks. At the climax of the show, as a thumbed nose to industry pretension, each Ellis model dumped her clothes in a gigantic heap onstage. "I'm sure that upset a lot of people," Ellis said with a grin—after all the awards went to rival designers. "Judges tend to vote for things that are familiar and easier to understand. What I find disturbing about so much fashion is that it is so humorless."

Ellis' touches of sniggery college wit have yet to make his company a huge profit center (he estimates his gross this year at around $5 million), but buyers across the country report his latest line is flying out of their stores. The appeal is in their natural materials (cottons, linens, undyed sheep's wool) and relaxed look.

Ellis traces his liking for natural fabrics to childhood: "I remember in summer how nice a pair of linen shorts felt." An only child, he read *Vogue*, "but quietly, because boys didn't do that sort of thing." After graduating from William and Mary, he joined the Coast Guard and was in the White House honor guard during the Kennedy years. Out of service, he earned a master's in retailing at NYU and for a dozen years was a buyer and design director before he ventured his own line.

"In my first collection," Ellis recalls, "I showed wrinkled clothes. Everyone said, 'Women will never buy clothes like that.' But it was my first big success. It gave me courage to develop."

Ellis, who lives alone with two Brittany spaniels in an Upper West Side brownstone and summers on Fire Island, intends to go his whimsical, old-shoe way. "Many people suffer with the illusion," he says, "that if they go out and buy a suit, it will change something. It never does. If you don't have the important part, the love and affection, all the clothes in the world mean nothing, absolutely zero."

HARRIET SHAPIRO

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PPEUOZ

The names of 20 prominent people are hidden in the maze of letters. How many can you find by consulting the brief clues? The names read forward, backward, up, down or diagonally, are always in a straight line and never skip letters. We have started you off

E	A	F	L	E
D	N	I	K	S
R	R	I	V	E
A	E	E	A	L
B	D	A	Y	C
B	E	L	L	F
U	R	E	S	I
H	M	O	Y	E
H	A	Y	W	A
R	U	S	K	N

Answers to Oct. 16 Puzzle
1. Weld 2. Borman 3. Rawls 4. Caniff
5. McNichol 6. Klein 7. Brando 8. Ford 9. Seaver
10. Kennedy 11. Park 12. Ormandy 13. Yarrow
14. Miller 15. Parker 16. Nichols 17. Prowse
18. Moffo 19. Gabor 20. Rowan

S	L	O	H	C	I	N	C	M	G
K	E	N	N	E	D	Y	I	A	G
N	M	O	F	F	O	L	B	R	I
A	M	S	R	A	L	O	E	A	R
W	O	Y	B	E	R	B	R	W	E
O	N	L	R	M	N	I	E	L	K
R	E	V	A	E	S	H	N	S	R
R	E	N	N	E	R	B	S	A	A
A	D	E	D	E	S	W	O	R	P
Y	D	R	O	F	F	I	N	A	C

PZLEE

By Gerard Mosler

by circling CAINE, the answer to 1 in the diagram. The names may overlap and letters may be used more than once, but not all of the letters will be used. Super PEOPLE sleuths should be able to identify 15 or more names. Answers in next week's issue.

T	C	H	E	R
P	A	C	E	K
R	S	H	R	O
E	S	A	H	C
I	L	R	S	H
C	S	O	R	S
U	O	L	O	R
R	S	C	J	A
R	D	S	A	M
I	P	S	M	I

Clues

1 . Stung by the swarm
2 . A coal miner's sissy
3 . I ♡ N.Y.-er
4 . *Foul Play*boy
5 . Downtown Londoner
6 . Angel's shampoo
7 . He tolls for Justice
8 . PBS *Journal*ist
9 . Celestial battle star
10 . *The Greatest again*
11 . She married her Ford
12 . With a cheap gumshoe
13 . Brown bomber
14 . Darn actor
15 . *Cuchi-cuchi*
16 . Solo Bono Kiss-er
17 . Domestic thespian
18 . Ronstadt steady
19 . Says *I'm Sorry*
20 . LBJ's Kissinger

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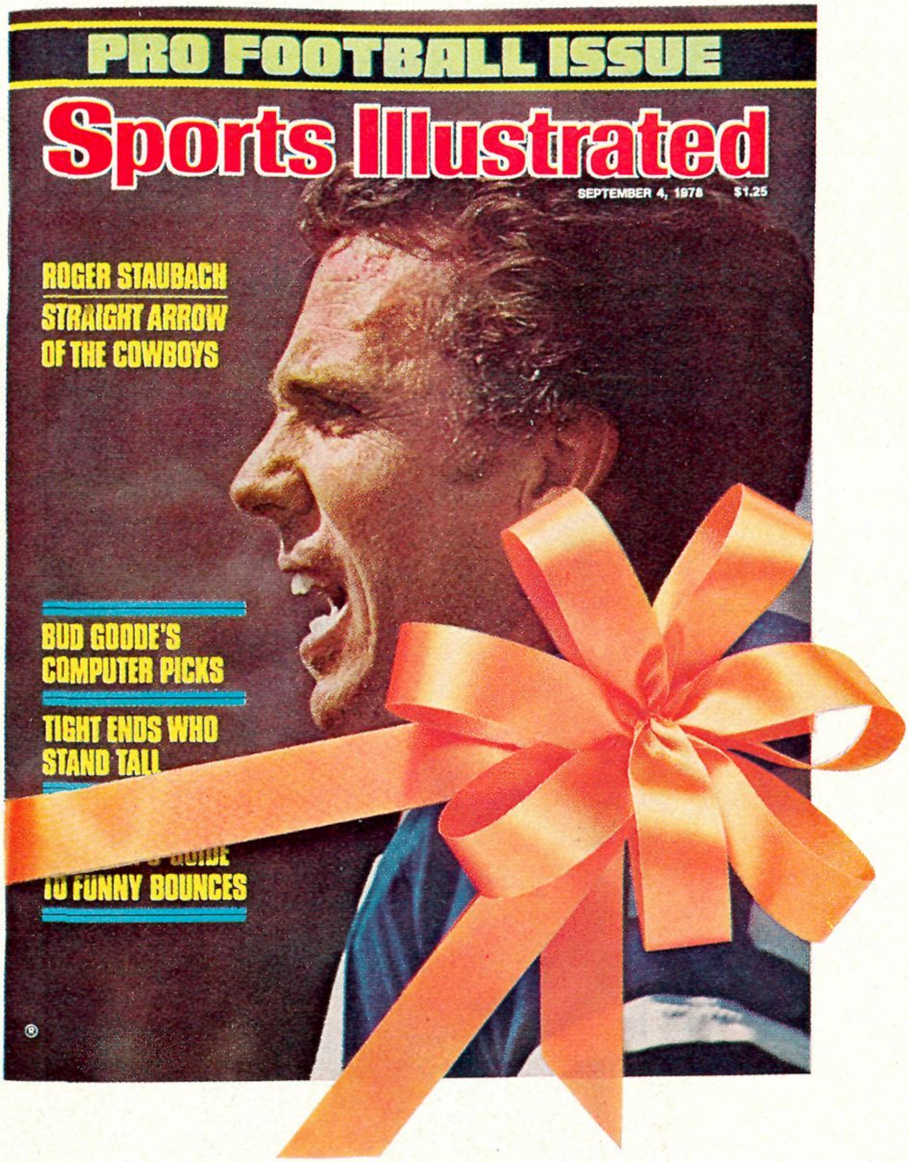
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RICHARD E. AARON

Before an endangered-species benefit at Carnegie Hall recently, Ogburn introduces the Raptor Preservation Fund's national director, singer Mary Travers, to its golden eagle mascot, Briscoe. "We must move now," he says, "before these magnificent birds are all gone."

ADVENTURE

HUNTERS SAY SHAWN OGBURN IS FOR THE BIRDS—AND HE COULDN'T AGREE MORE

"There were owls in the bathtub, hawks in the spare bedroom, eagles in the attic," says J. Shawn Ogburn, recalling the scene at his Round Rock, Texas home one weekend. Some may have suspected bats in his belfry as well—were it not for Ogburn's widening reputation as a bird healer and savior.

Since mending his first hawk wing in 1973, the 32-year-old surgical supply salesman has ministered to more than 400 fallen raptors, or birds of prey. Ailing or wounded eagles, owls, falcons and vultures have found a temporary roost—and expert paramedical care—in his backyard "hawk house." "People keep asking me why I'm so fascinated by raptors," he notes. "All you have to do is observe them for a while. They're strong, alert, free. They represent some of the better parts of ourselves."

To spread this passion and educate the public to the plight of useful and maligned species, Ogburn founded the nonprofit Raptor Preservation Fund in 1974. The organization has helped save some 700 injured birds and won its first major political skirmish along the way. When Texas Gov. Dolph Briscoe

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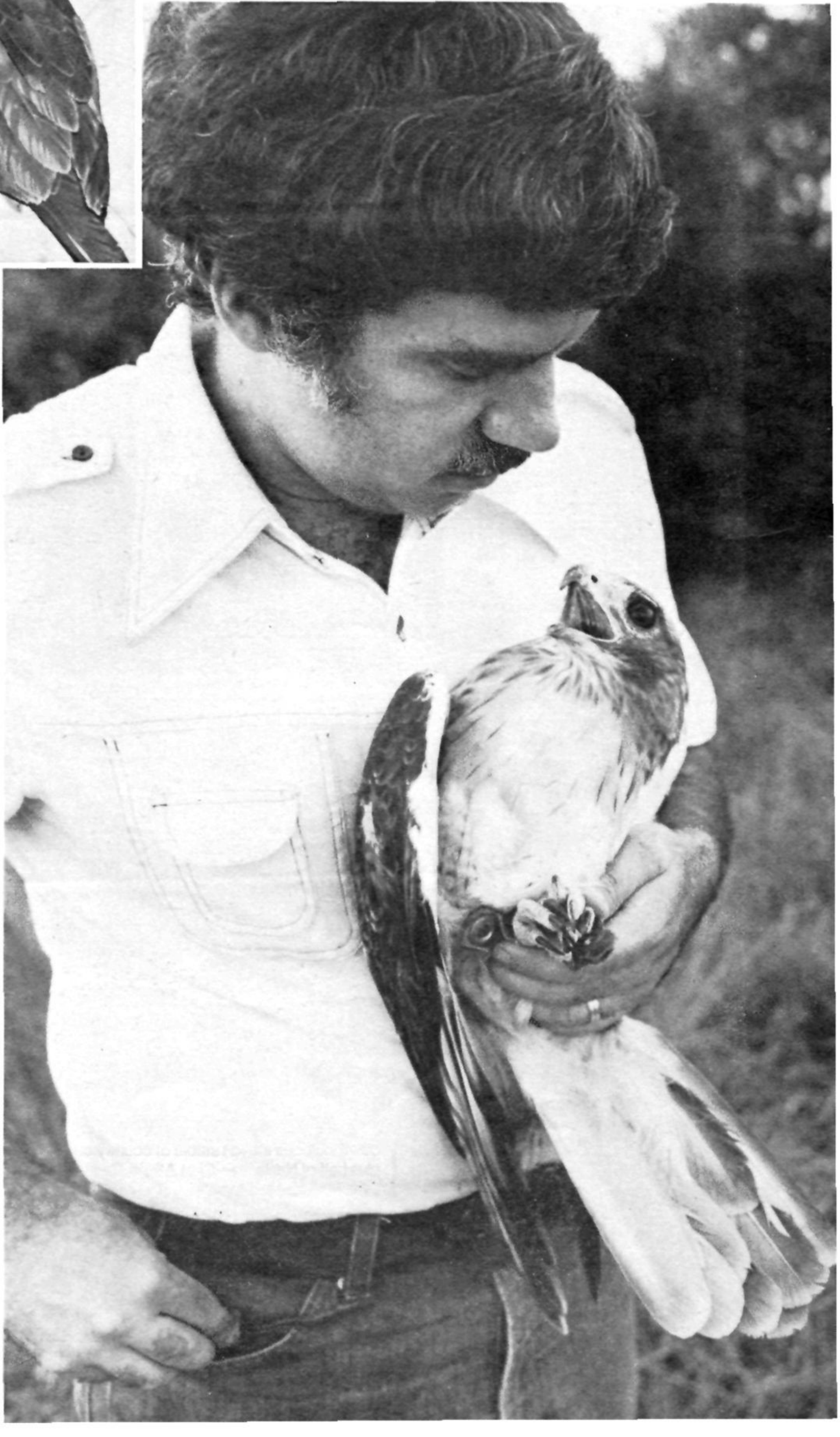
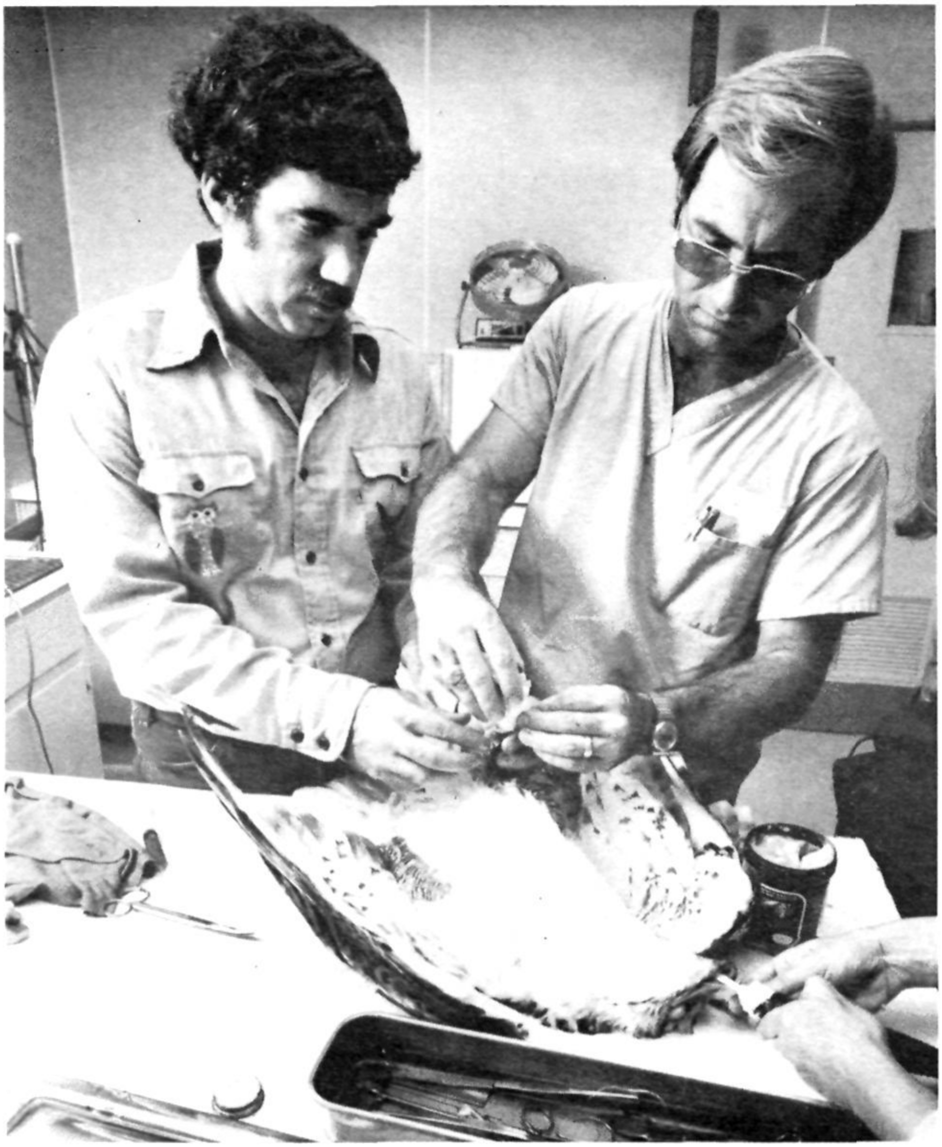


Ogburn gets a hawk-eyed stare from a convalescent named Golda. He doesn't mind that raptors are "hard to work with."

Photographs by Zigy Kaluzny



Ogburn and Dr. Riddle treat a case of "bumblefoot," an infection caused when captive raptors walk in their excrement.

tried in 1976 to decriminalize the shooting of golden eagles in 31 counties, Ogburn and his supporters launched a statewide protest. The eagles were less a threat to the ranchers' livestock, Ogburn pointed out, than to rodents competing with the stock for forage. The governor lost, and this February, for the first time in Texas history, three eagle hunters were convicted and fined up to $3,000 each. Coincidentally, the Raptor Fund named its mascot eagle after Briscoe (himself a lame duck after defeat in the May primary).

Ogburn earned a bachelor's degree in biology from Virginia Commonwealth University before moving to Texas in 1971. To develop his lay medical skills, he worked in a hospital emergency room and later served as a research assistant to a team of clinical pathologists. Now, between sales trips, he tends to a score of feathered patients on his three-acre spread north of Austin, serving 50 frozen mice a day, piles of fish and chicken necks, plus leftover beef donated by sympathetic friends. The raptors' awesome looks notwithstanding, he has suffered only bites and scratches in five years.

Ogburn performs kitchen-table surgery on the birds with help from his wife, Linda, an intensive care nurse. For difficult operations he drives his patient to the Austin clinic of veterinarian Bill Riddle, with whom he has pioneered surgical techniques, including bone grafting on hawks and eagles, a delicate five-hour operation. Post-op patients are put through a daily exercise regimen to prepare them for their release or, if permanently crippled, offered to zoos as replacements for healthy specimens. Ogburn reasons: "It makes more sense to put a healthy bird back in action."

He is now negotiating for a 1,200-acre ranch to serve as a new sanctuary for recuperating raptors. "We're just their caretakers for a brief period," Ogburn observes, his attention drifting to two hawks circling in the sky. "To see them flying again —that's what this is all about."

MICHAEL WALLIS

"It's never dull around here," says Linda as daughter Meredith, 3, plays with her teddy bear and Vicki the hawk.

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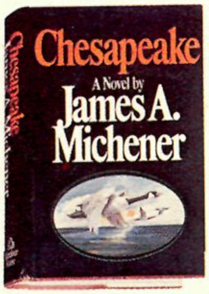
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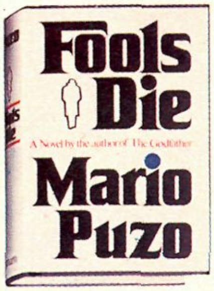
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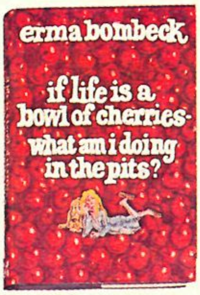
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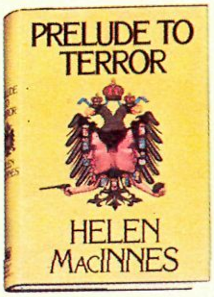
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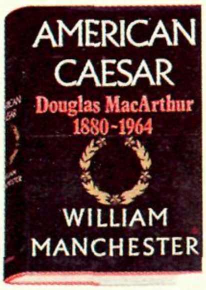
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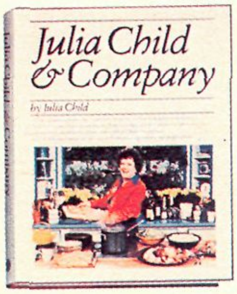
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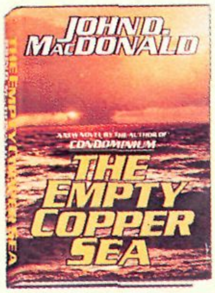
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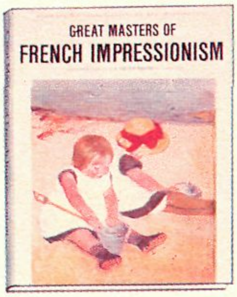
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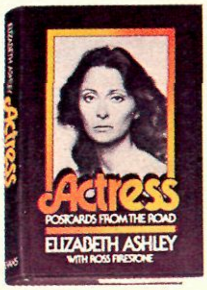
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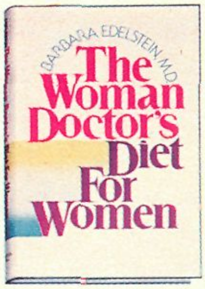
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ARTS

DON'T THROW AWAY THAT CIGAR BOX! LEO RABKIN CAN TURN IT INTO A $2,000 MUSEUM PIECE

Pandora was overwhelmed with curiosity by the sight of one. Fabergé made them in enamel and jewels for czarinas to fondle lovingly. But plain, heart-shaped, musical or gift-wrapped by Tiffany, no one is more enraptured by boxes than artist Leo Rabkin. He has been collecting and decorating them for 21 years. Rabkin, 59, and his wife, Dorothy, 57, scavenge at auctions, junkyards, antique stores and flea markets for the hundreds of cartons, crates and baskets that are stacked against a wall of their Federal townhouse in Manhattan.

Rabkin converts boxes into what he calls "*nugatory receptacles*" ("*nugatory*" means trifling or worthless) by filling them with fanciful bits of plastic, wood, dowels, mirrors, fake amethysts, paper, prisms, paint, collages, even roll-on deodorant balls. The purpose is to create a glittering fantasy inside even the tiniest box. But Rabkin insists that beholders do more than merely look at his peculiar art. "You should encounter each construction, open it, hold it in your hands and discover it in a relaxed, unhurried manner," he says.

This has created an obvious problem in exhibiting Rabkin's work. Last spring New York's Truman Gallery solved it by converting a small loft

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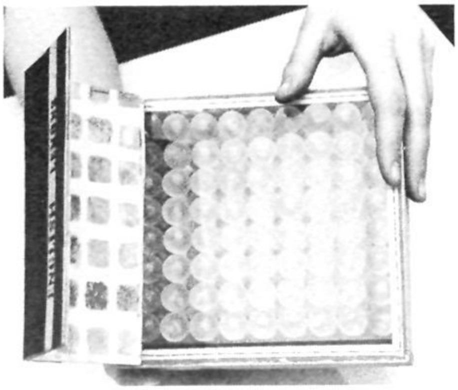
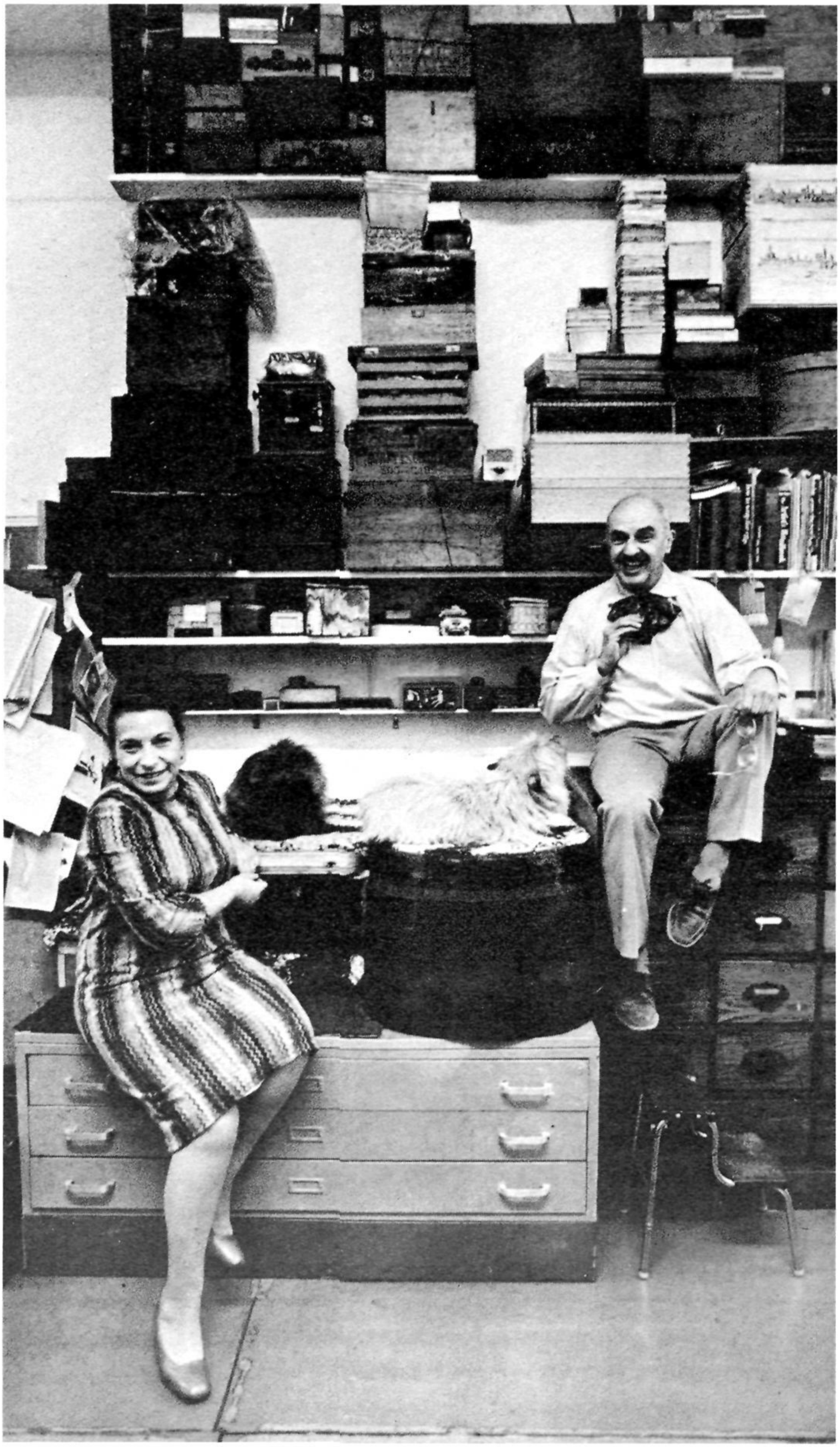
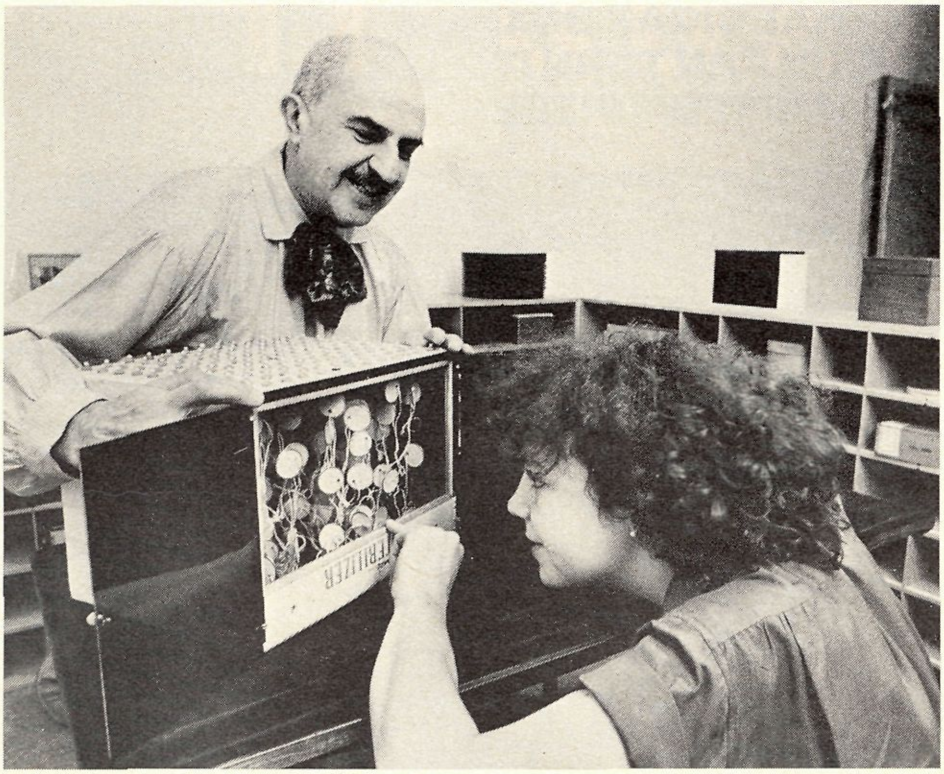




The Rabkins and terriers Billie Holiday and Bumble Bee live with a ceiling-high hoard of empty boxes. Leo turned a lemon soap chest (above) into a $900 item by filling it with balls from deodorant bottles.

Photographs by Arthur Schatz



A gallery visitor communes with the artist and his $2,000 *House of White Leaves* —tags hanging in a barber's sterilizer.

above the main floor into an atelier especially for Rabkin. The artist sat on a small white stool behind a table and displayed the 42 boxes in his show one by one to two gallery guests at a time. The guests were encouraged to unlock, tilt and shake each box, although prices ranged from $300 to $2,000.

Rabkin's magpie instinct was fostered by his parents. His father, a Cincinnati real estate agent, collected old tools, and his mother squirreled away hundreds of boxes and trinkets in the family attic. After graduating from the University of Cincinnati, Rabkin served a three-year hitch in the Army in World War II and then earned an M.A. in vocational counseling at New York University. For the next 27 years he was a counselor and teacher of disturbed children in New York City schools, including several years in the tough Manhattan neighborhood known as Hell's Kitchen.

While teaching remedial reading and typing, Rabkin pursued his art and had many one-man exhibits of his watercolors. His abstracts, which can be found in the Museum of Modern Art and

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the Guggenheim, have been described by *Arts Magazine* as "quietly powerful, the serious play of a man in whom the child is vividly alive."

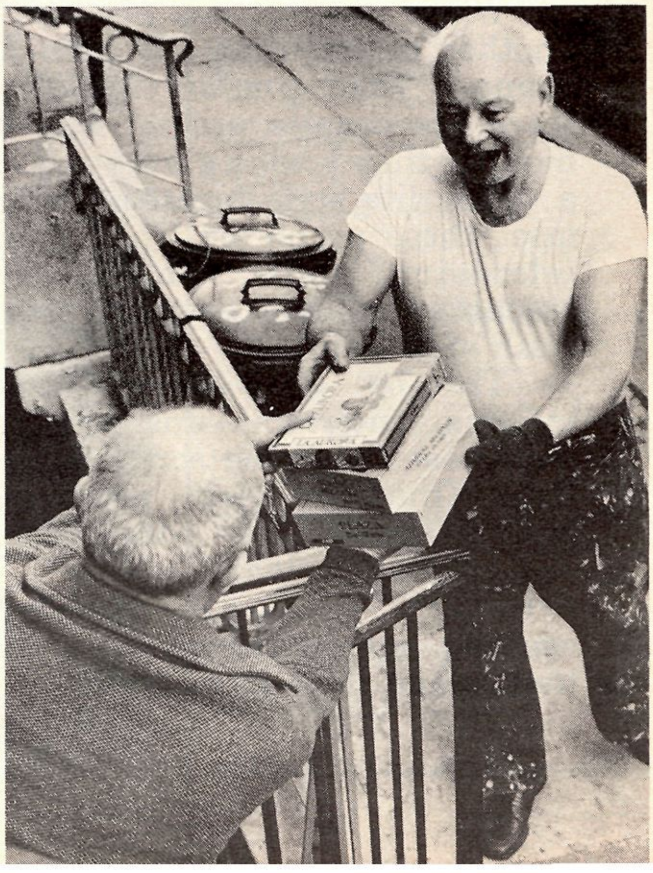
Since Leo and the German-born Dorothy Herz were married 20 years ago, their interest in collecting has gone far beyond mere boxes. Their home is filled with Shaker furniture, early American toys and life-size *art brut* wooden figures. Four school blackboards have been "Rabkinized" into a living room coffee table.

Dorothy confines her creativity to cooking and homemaking. "I have no artistic ambitions," she says. "Couples who are artists have a lot of tension." Since his retirement from teaching in 1973, art has been Leo's full-time occupation. His fascination with boxes is so great—he acknowledges being influenced by the geometric concepts of Buckminster Fuller—that he now spends less time painting.

He is still searching for alternative ways to exhibit his constructions. "A fine setting for them would be in an attic or a cellar," he says, "the lighting unfavorable, the temperatures extreme, the odors pungent, and all the senses of the viewer keyed high."

NANNIE COLLINS

An obliging neighbor gives Rabkin some used boxes. "When I get them," Leo says, "they should be worthless."



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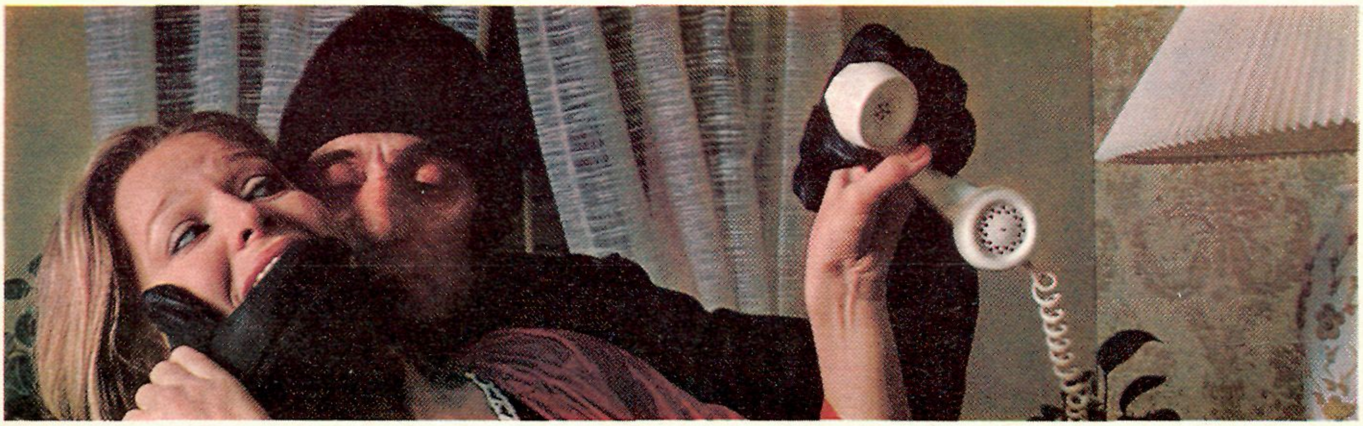

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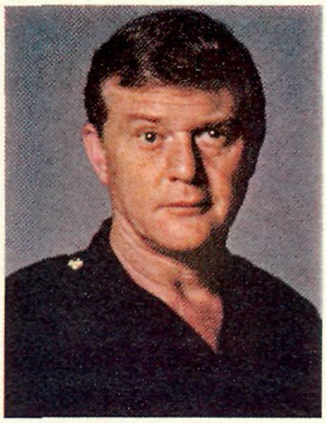

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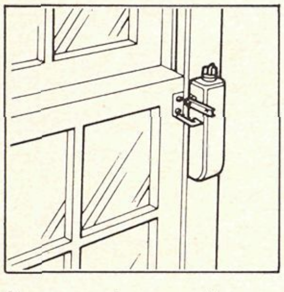

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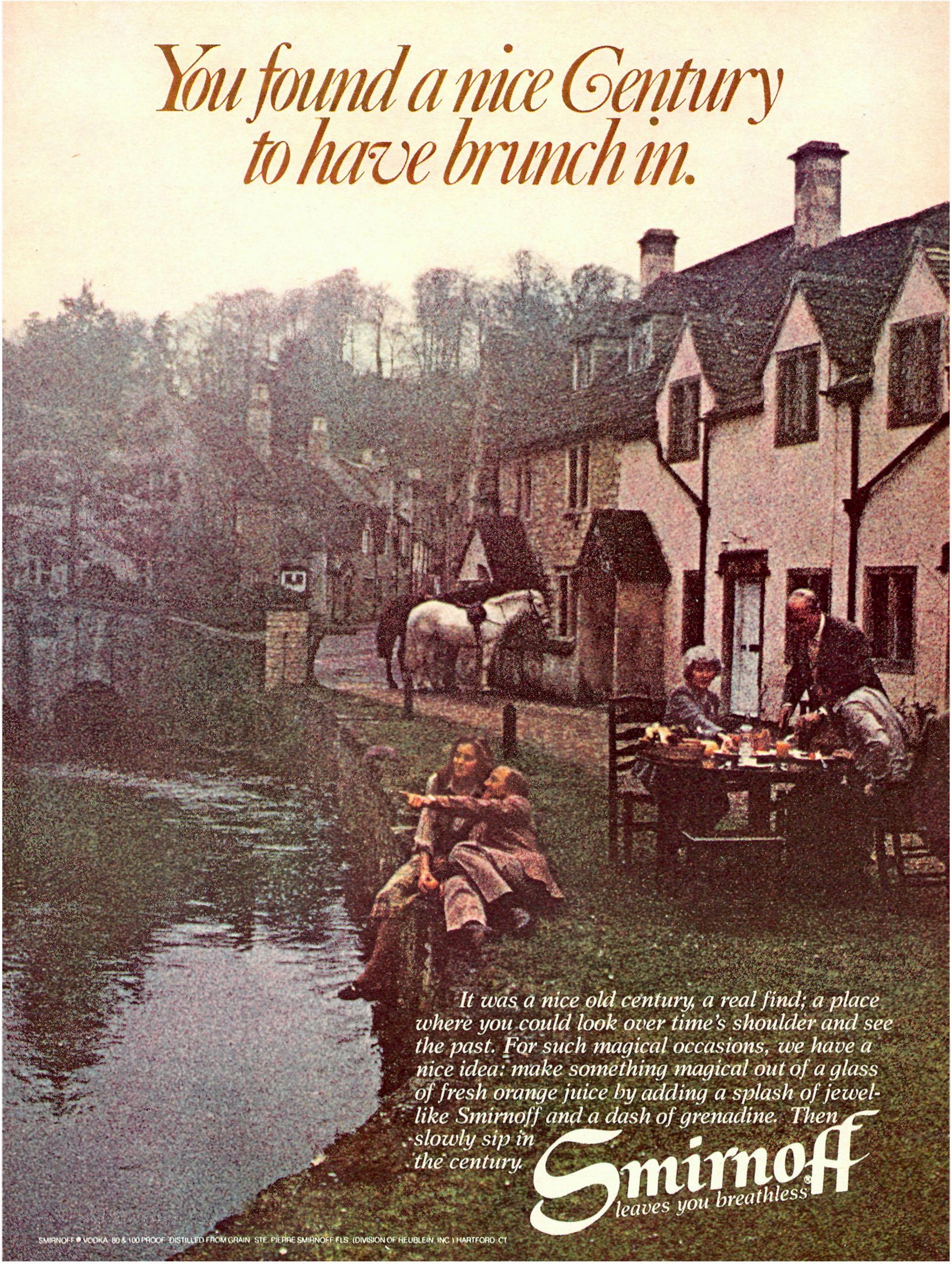

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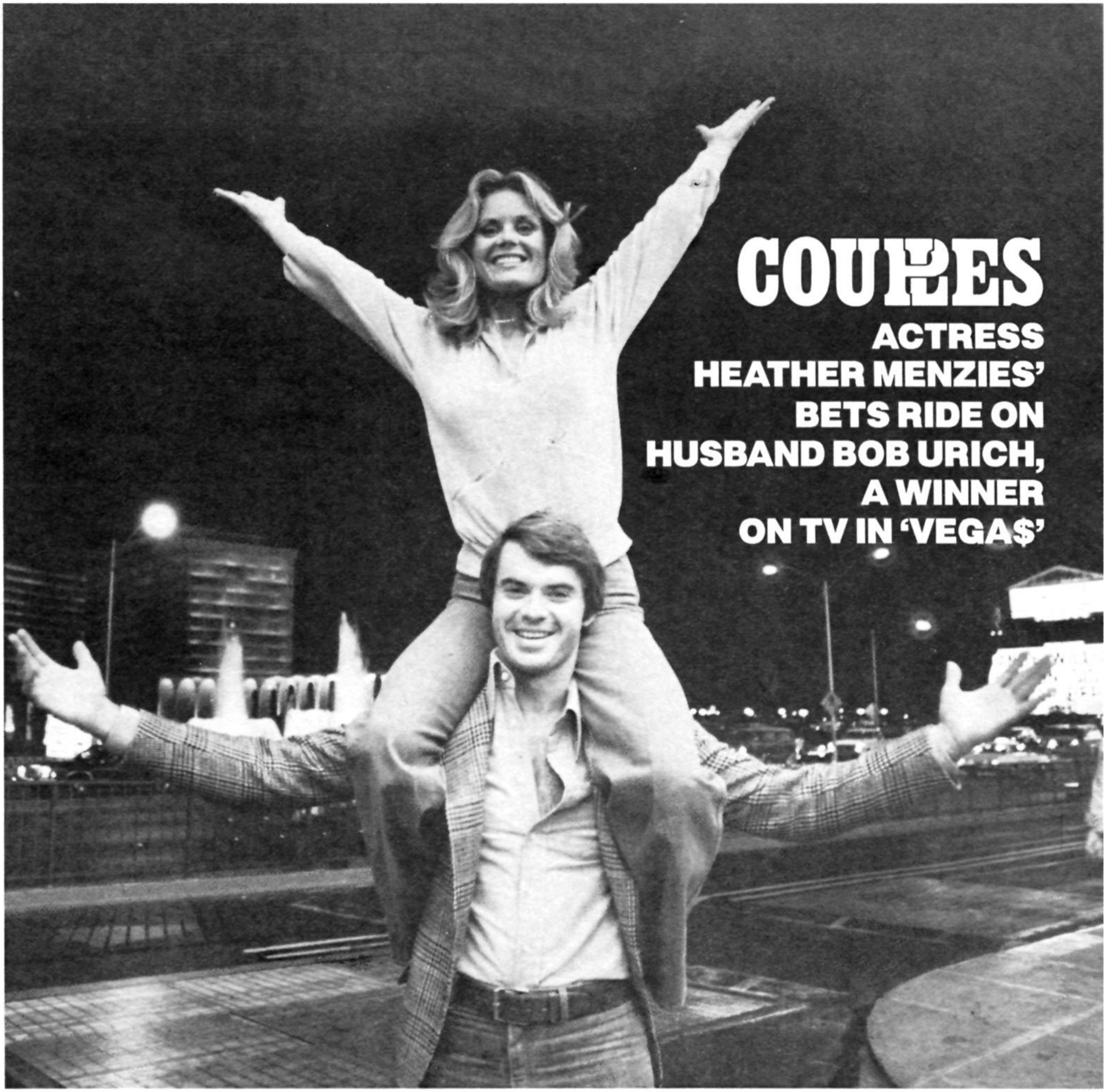
COUPLES

ACTRESS HEATHER MENZIES' BETS RIDE ON HUSBAND BOB URICH, A WINNER ON TV IN 'VEGA$'



On location for her husband Bob's new hit series, Heather feels head and shoulders above most young wives.

They'll never forget that first meeting four years ago, when he smiled and said, "It browns up beautifully in the pan." The occasion was the filming of a Libby's hash commercial, and actor Bob Urich was actually simmering over his co-star, Heather Menzies. Afterward, he reports, he had to badger her for days to accept a date, and then she hardly spoke to him during an afternoon of sailing. But later, after dinner and a movie, Bob recalls, "I said, 'Should we go to your house and feed the cat or my house and feed the dog?' She said she'd already fed the cat, so we went to my house and we haven't really been apart since."

Urich, 31, has been one of TV's handsome young yeomen, featured in four series—*Bob and Carol and Ted and Alice*, *S.W.A.T.*, *Soap* and *Tabitha*—before hitting the jackpot as Dan Tanna, the good-natured gumshoe of ABC's *Vega$*. The new show is a ratings hit even if one critic labeled it "eminently worthless." Menzies, 28, has been showing up on TV since her teens ("I always played the little girl gone wrong or the lawyer's daughter getting busted for dope"), was in the Logan's Run series and is currently starring in the enjoyably bad movie *Piranha*, a sort of low-budget *Jaws*.

The two married in 1975 and have come a long way from their canned hash days when, Urich recalls, "We'd practice our concentration by standing on an old table in the backyard reciting Shakespeare while one of us

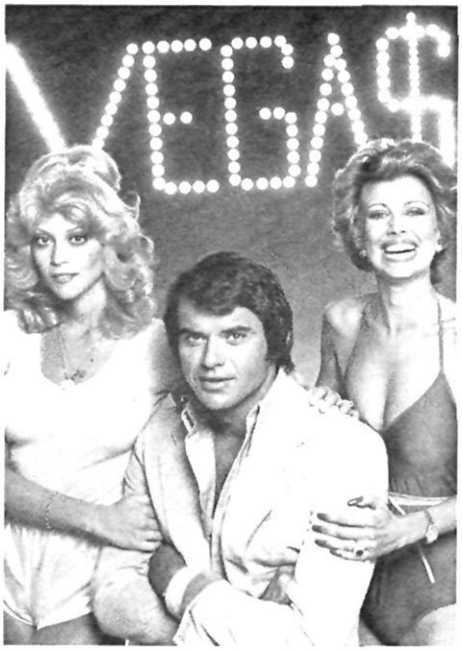
Photographs by Mark Sennet/Camera 5

CONTINUED

CULVER PICTURES

In *Ssssss* Menzies stars with *Battlestar Galactica*'s Dirk Benedict, who turns into a cobra.

In *Vega$*, Urich provides the action and assistants Judy Landers (left) and Phyllis Davis the jiggle.



Menzies and Urich relax on location between *Vega$* takes in an air-conditioned motor home. They have a condo nearby.

sprayed the other with a hose. No laughing allowed."

Urich enjoyed an auspicious start in the business. In his rookie year as a professional he was spotted by Burt Reynolds in a Chicago production of *The Rainmaker*. "He invited me back to his hotel suite and told me I was going to do really well," recalls Urich. "The next thing I know, he sends for his agent and manager to come to Chicago to see me. The *next* thing I know, I'm moving out to the coast and I'm living in Burt's house because he's going away to do a movie." (Urich adds, "I'm not an isolated case of Burt's largesse. Nobody talks about these things 'cause it makes Burt mad as hell.")

Urich began landing TV and movie parts, including one as a motorcycle gang member who menaces Clint Eastwood in *Magnum Force*. "In one scene we were supposed to peel off on our bikes and go down this ramp," Bob recalls. "Well, I'd lied, saying I knew how to ride a motorcycle, so when I went down the ramp I ran over the others —just knocked them all down. Clint stood there and laughed." Urich also played the tennis pro murdered on *Soap* before hitting in *Vega$*.

Menzies, who was born in Toronto, Canada to Scottish parents, started as rapidly as her husband. Her father was a struggling artist, and by the time she was 14, her family had moved to Vancouver, Miami, London and Southern California. "I never really had any friends except my sister Sheila," Heather says. "I'm so attached to her that Bob and I took her on our honeymoon." The Menzies clan finally settled in Burbank "when I'd made enough money from a movie role to buy us all a house." The film was *The Sound of Music*, in which Heather, 14, won the role of the second oldest Trapp daughter, "because I looked like I belonged in the family." (She still speaks fondly of Julie Andrews: "She could get angry if provoked, but she loved the kids and we adored her.")

Two years later she played a murderer on Broadway in *We Have Always Lived in the Castle* ("The rehearsals lasted longer than the run"). At 19, she met acting student John Cluett through mutual friend Michael Douglas; they were married and it lasted four years. She did guest shots, B movies (*Ssssss* was her big one) and "some commercials to survive." Then she met Urich.

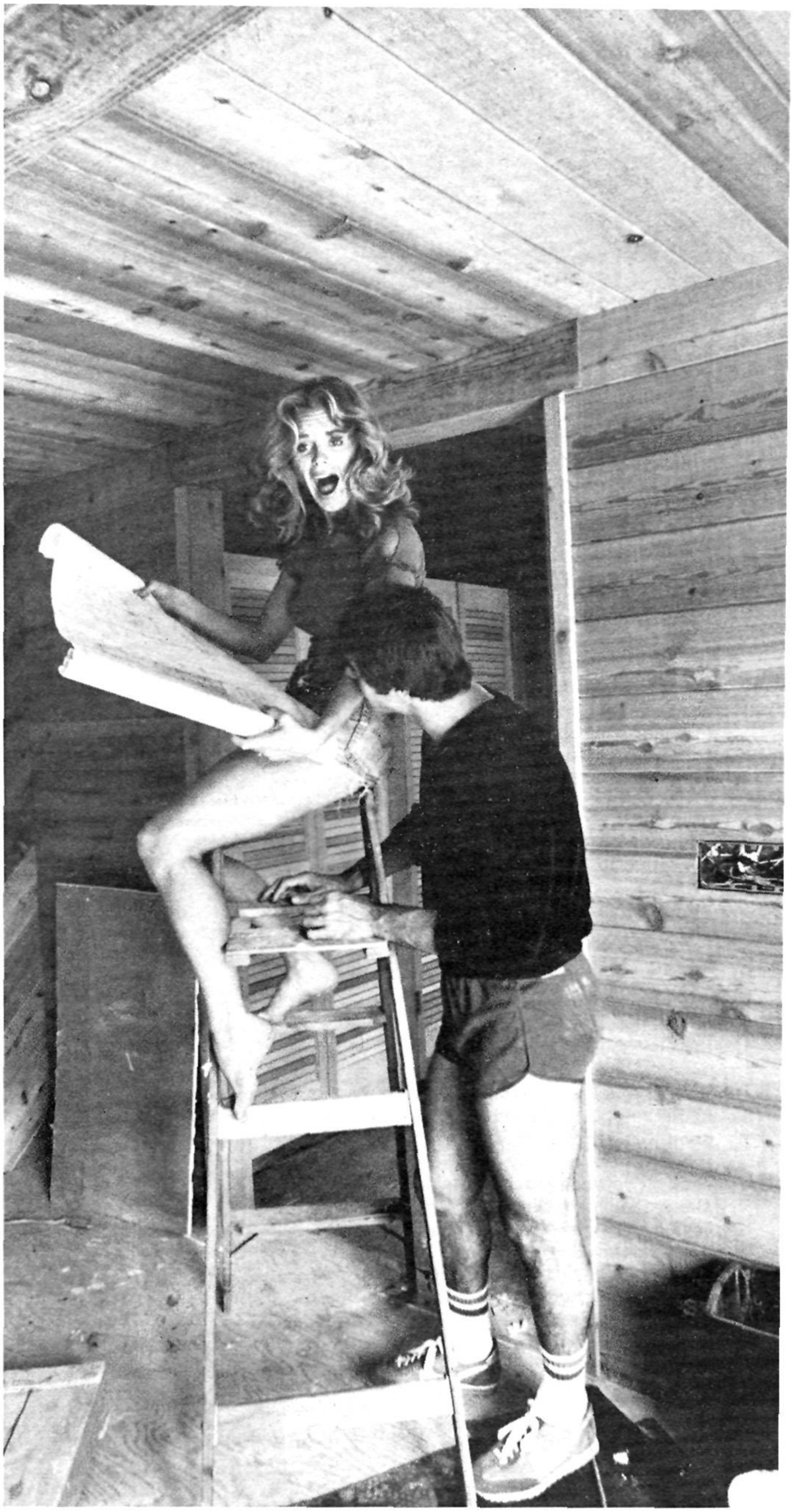
"I took one look at Bob," she recalls, "and my defense mechanism went into full fast forward. I just didn't want to get mixed up with some hotshot Hollywood type who would do numbers on me." Bob insists she misjudged him. "I was a virgin until I was 21," he says, "and the first woman I ever slept with was my first wife!"

Menzies adds, "I was finally able to let down my guard because he understood that, while I wanted someone to support me psychologically and emotionally, I didn't want to be dominated. His sort of macho looks are deceptive, because he is a very sensitive man." Urich also found support. "Heather gave me self-help books to read," he says. "That, coupled with the positive force of my acting coach, Milton Katselas, really turned me around."

Urich (the name is Slovak) grew up in Toronto, Ohio, "a mill town of about 8,000. We had every kind of religion and race on earth—and some great fights. It was the main recreation outside of high school sports." Home life was "ethnic Ozzie and Harriet—Dad was the mill foreman and worked at night, but he was home days, and Mom was always baking cookies." At his Catholic elementary school, "Instead of studying history we would go over and dig the foundation for the nuns' new residence. You can imagine what kind of an education I was getting."

He fared better at sports, winning a football scholarship to Florida State (coincidentally, Reynolds' alma mater). Urich, who was on "the suicide squad and pretty good at kickoffs and punt returns," saw action as a freshman. The next season, however, "We played Alabama one Saturday and by Thursday,

Urich and Menzies take time for a little nip during remodeling of their North Hollywood home, once owned by Paul Newman.



after I had passed out a few times, they found I had a blood clot on my brain." The clot dissolved, but so did Urich's football hopes. Because his brother Tom was an actor in New York, Urich took a degree in drama and broadcasting, earned a master's from Michigan State and sold radio time briefly before turning to acting in Chicago. Several months later he married actress Barbara Rucker; they were divorced in 1974.

Because *Vega$* is shot on location, Menzies is taking a respite from her own career to be with her husband. She is, however, studying with Katselas in a class with David and Cheryl Ladd and plays a homicidal maniac in an upcoming episode of her husband's show. "I won't give acting up," she says, "but right now I'm very domestic." Urich, too, has settled into marriage. "I'm just glad," he says, "to have a hit series, to have Heather and hopefully to start our family soon. The other day," he adds, "someone told me Robert Redford was coming to Vegas to do a movie and suggested we get together for a drink. Can you imagine me, a steelworker's son from Toronto, Ohio, having a few beers with Robert Redford?"

SUE REILLY

CHATTER

Père Pressure President Carter has had Willie Nelson and Leontyne Price to the White House recently, but the most star-studded political bash of the season was staged at the Beverly Wilshire by a 29-year-old first-time congressional candidate from California's 27th District. Kirk Douglas emceed the Democratic fund raiser, Sid Caesar gave two routines and Liza Minnelli topped the show by belting out *New York, New York*, all in support of candidate Carey Peck—and, of course, out of friendship for his father, actor-turned-campaign-co-chairman (with former California Gov. Pat Brown) Gregory Peck. Explained Mayor Tom Bradley: "I had a call from Gregory Peck to attend and, with his deep, mellow, commanding voice, there's no way to say no."

Deadly Diagnosis Television's only prime-time coroner, Jack (*Quincy*) Klugman, gripes that NBC mismanagement could prove fatal to his series. First he had difficulties with writers; now he complains that the network has confused audiences by rescheduling the show and has failed to deliver promised publicity. "I had to take the situation into my own hands," says Klugman, "and phone up the *Tonight* show and Dinah Shore and *offer* myself as a guest." Klugman lays the blame at the top: "When Fred Silverman came to NBC this June I said I was excited about it, that he's a bright guy and it could only be good for all of us. Well, now I'll tell you what I think of Silverman. I think he stinks."

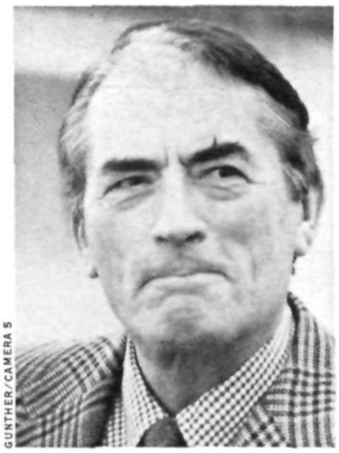
Real Class For all his success, the ubiquitous John Travolta has played the same hood-with-a-heart character in *Welcome Back, Kotter*, *Saturday Night Fever* and *Grease*. So when Paramount signed him to play a dapper sophisticate in *American Gigolo*, they knew they'd have an image problem. How do you make a silk purse out of a Sweathog? Paramount's solution: They asked Francis Lederer, Hollywood's quintessential continental leading man of the '30s (*The Gay Deception*, *Romance in Manhattan*), to coach him in the urbane graces. The Czech-born Lederer, 72, who long ago parlayed his movie earnings into a sizable fortune in real estate, took the job at a rumored fee of $500. Per hour.

Fadeout Although the movies they made together, *Daisy Miller* and *At Long Last Love*, bombed, the romance somehow endured for years. But now actress Cybill Shepherd, 28, has left director Peter Bogdanovich, 39, and is cavorting with David Ford, 30ish, an American car dealer, while filming a movie in London. Appropriately, it's a remake of Hitchcock's *The Lady Vanishes*.

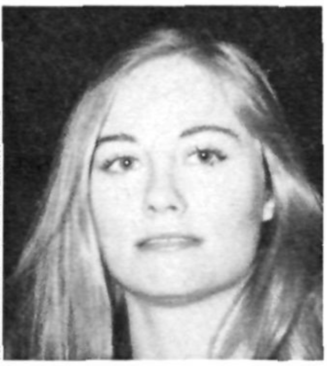
Fizzle L.A. talk show host Michael Jackson recently had Bruce Nevins, the Perrier water king, on his radio program and suggested a blind taste test—just for fun. Fun it wasn't, for Nevins. Faced with six glasses containing unidentified clear liquids, he correctly picked the Perrier—but also misidentified plain club soda as his own ballyhooed bubbly.

Furthermore

- Comedian Steve Martin's favorite put-down to hecklers: "Oh yeah . . . I remember when I had *my* first beer."
- Veteran political image molder Frederick Dutton—who has advised the likes of Adlai Stevenson and John and Robert Kennedy—finds Jerry Rafshoon's much-publicized makeover of Jimmy Carter's image remarkable. "This is the first political sideshow I've ever seen," remarks Dutton, "in which the barker is getting more attention than the main attraction."
- While husband Mick Jagger has been keeping time with long-stemmed model Jerri Hall, Bianca has been stepping out with John Bowes-Lyon, 36, a cousin to England's Queen Elizabeth (the Queen Mother is a Bowes-Lyon). Exquisitely tuned to the delicate emotions involved, the disco jockey at New York's Studio 54 waited until Bianca and John had left the other night before playing the Rolling Stones hit *Miss You*.


GUNTHER/CAMERA 5

Gregory Peck: The son also rises


FRANK EDWARDS/FOTOS INTERNATIONAL

Cybill Shepherd: At long last pffft

FRANK EDWARDS/FOTOS INTERNATIONAL

Jack Klugman: A second opinion

RON GALELLA

Bianca Jagger: The deejay was kind

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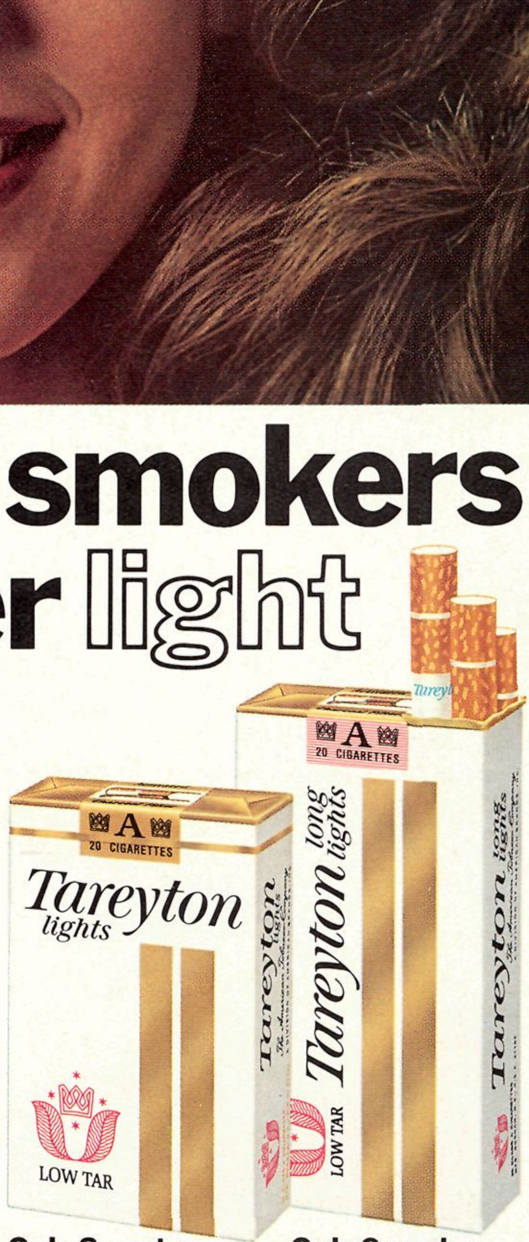
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